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How to Play The Harp

By MELVILLE CLARK



The Oldest Instrument in the World—The Newest Instrument in the Home

G. SCHIRMER, Inc.
New York

How to Play The Harp

By MELVILLE CLARK



The Oldest Instrument in the World—The Newest Instrument in the Home

*This Course is the only one which applies to both the
Concert and Baby Grand Harps*

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Theban bow-shaped harp

LEFT HAND

RIGHT HAND

Chord Chart

TO test your ability to learn the harp, easily and quickly, read carefully the following explanations and follow the instructions.

The harp is tuned in the key of C, the strings corresponding to the white keys of the piano. The red or green strings produce the note C, the blue strings produce the note F.

In playing the harp, sit on a regular dining room chair which has no arms, release lever on base of Baby Grand Harp, allowing the instrument to tilt backwards and rest naturally on the right shoulder. Begin with the sharpening fingers or levers at the top pointing downward, leaving strings in open position.

IMPORTANT

The Little Finger is never used.

The Thumb is called the "First Finger."

Do not allow the finger nails to touch the strings.

To produce the best quality of tone, play in center of strings.

To play the chords of the Key of C, proceed as follows:

FIRST CHORD (C-Red)

Place tips of first fingers of right hand on strings, as indicated in red on this chart, and then sound chord. Play chord four times.

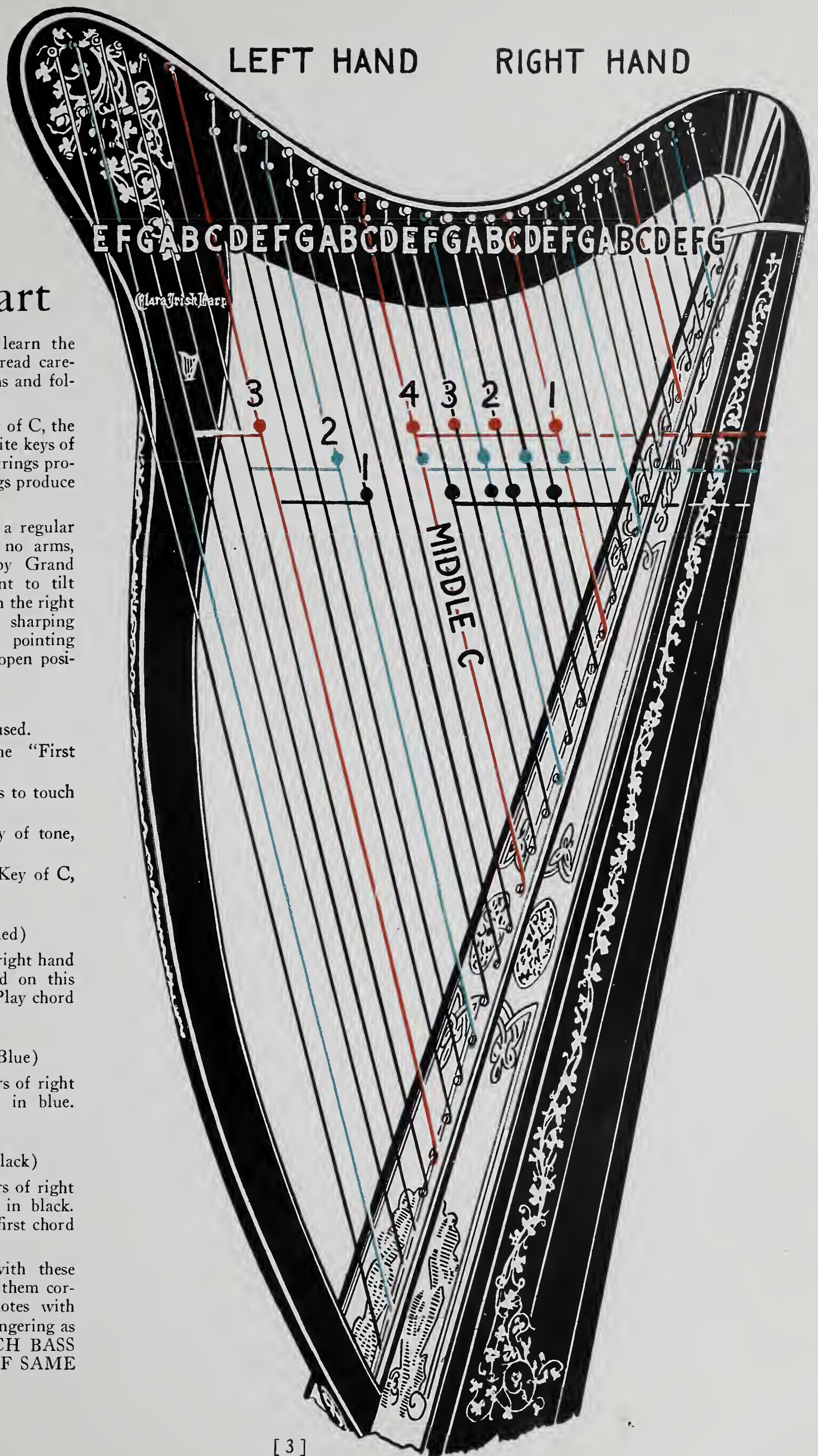
SECOND CHORD (F-Blue)

Place tips of first four fingers of right hand on strings, as indicated in blue. Play chord four times.

THIRD CHORD (G-Black)

Place tips of first four fingers of right hand on strings, as indicated in black. Play chord four times. Play first chord in conclusion.

After becoming familiar with these chords, so that you can sound them correctly, repeat, adding bass notes with left hand. Be careful to use fingering as indicated and to **PLAY EACH BASS NOTE WITH CHORD OF SAME COLOR.**



The Harp



Of all musical instruments, the harp is perhaps the oldest and most highly regarded. It is often referred to as the "Heavenly Instrument."

Legend and speculation have given us many interesting stories of the origin of the harp. Perhaps the best known is that of a hunter, who, wandering through the forest, caught his bow string in the branches of a tree, and the sound of this plucked string was so pleasing that he experimented with the tightly strung bow until it became the forerunner of the first stringed instrument. Be it fact or legend, history has given to the Egyptian priest, Hermes, the credit for the invention of the lyre, which is known as the ancestor of the harp.

In the calm of a balmy summer evening, Hermes, an Egyptian priest, was strolling along the banks of the River Nile deeply engrossed in thought, when suddenly a strange and intensely beautiful sound arrested his attention. Delighted, he looked about for the source. He was alone—all nature was at rest—still that weird, illusive sound vibrated the air. At his feet lay a beautiful shell. Impatiently his foot brushed it from the path, when once again that musical sound burst forth. Stooping, he lifted the shell and upon examining it closely, found that its former inhabitant had departed and its sinews, dried by the sun, were stretched across the shell, which, when accidentally touched by his foot, had produced the strange and most remarkable sound.

This man, Hermes, the High Priest of Osiris, was the founder of the Egyptian law and religious ceremonies; he taught the Egyptians the science of hieroglyphics, the culture of the olive, the measurement of land, and by this little incident enacted on the river banks, evolved the musical instrument which has developed into the harp.

While the harp in ancient times was played mostly by men, it is now attracting the attention of the most cultured and fashionable women. In New York alone at the present time there are hundreds of social leaders and women of fashion who are proficient players. In Europe there are several ladies of the nobility who are enthusiastic harpists. The late Carmen Sylvia, Queen of Roumania, devoted much of her time to it. Queen Elizabeth also was a harpist. The harp appeals to the romantic nature of women, and, indeed, there is no other instrument which so displays the charms of graceful femininity. Harp playing brings many opportunities for displaying the graceful movements of a pretty hand, arm and foot, to say nothing of the beautiful pose of the head, while the gold and artistic shape of the harp make an excellent foil for a beautiful gown.

In the future the harp will hold a most prominent place in religious service. Choir masters and authorities on church music favor its use, as it seems to interpret the perfect meaning of the soul-stirring anthems that count so much in public worship. The great composer of church music, Gounod, in referring to this subject, has said that the harp should be used in every choir, as "the music that stirs the soul is music indeed."

FOREWORD

This is the first time in the history of the harp that there has been placed before the student an opportunity for home and class study lessons. The author, Melville Clark, is founder of the Syracuse Symphony Orchestra and universally regarded as a harp authority. He has been for years a concert harpist known in Europe and America, and from early childhood has studied the technique, mechanism, acoustics, and history of the harp.

Van Veachton Rogers, of the Harp School at Providence, R. I., who collaborated with Mr. Clark, has long been before the public in connection with famous musical artists and organizations of the country, and is a successful teacher. *Thus the value of the illustrations which he made exclusively for this publication cannot be overestimated, as they give the student the advantage of having before his eyes the hands of an artist.* The photographs were produced after much careful posing, and their study makes the positions clear and easy to master.

The aim of this course is to place an authoritative work in the hands of all who wish to play the harp. It is the result of years of experience and labor, and the outgrowth of a desire to give this fascinating instrument the position it deserves in the world of music.

Careful study of these lessons will teach one to play correctly and give the most ambitious student the correct foundation and technique, as the course covers that critical and important period of harp study during which habits, right or wrong, are contracted. By a correct application of the rules and careful imitation of the pictures, the student will acquire in a short time the ability to play satisfactorily.

The plan of instruction is so concise that all study will be intelligent and thorough, and the diction is remarkably simple, even within the understanding of a child. These lessons furnish a valuable means of reference and should be carefully preserved and frequently consulted, as they constitute a principle as standard and staple as our country's Constitution.

It remained for the authors to systematize a course of home and class study which should be not only practical but easily mastered. Now no one need be deprived of the opportunity of learning to play the harp because of his inability to place himself under the tutelage of a competent teacher. With this course the pupil is taught in the same personal way (so far as possible) as though the teacher were sitting at his or her side. It has been proved by the authors that this can be accomplished successfully. Many letters of recommendation have been received from satisfied pupils from distant points of the world.

The course applies not only to the Baby Grand Harp, but also enables a student on the Concert Harp to master his instrument correctly and pleasantly.

In preparing this fifth publication all previous material has been left intact as far as possible. Reason for this is found in the marked favor already accorded "Instructions for Playing the Harp." These lessons are equally successful with a teacher or in class instruction, and should be found in all public libraries as a reference work.

The harp is easy to play if careful attention is given to each detail at the beginning. The little finger is never used. The finger nails should not touch the strings. This will be found easier if the nails are reasonably short. Play in the center of the strings.

The accompanying chart is a comparison of the compass of Concert and Baby Grand harps.

Concert Harp	Baby Grand Harp
Extra F Blue.....	
1st Octave Gut	
1. E	
2. D	
3. C Red	
4. B	
5. A	
6. G	1. G Steel
7. F Blue	2. F Steel
2nd Octave Gut	
8. E	3. E Steel
9. D	4. D
10. C Red	5. C
11. B	6. B
12. A	7. A
13. G	8. G
14. F Blue	9. F
3rd Octave Gut	
15. E	10. E
16. D	11. D
17. C Red	12. C
18. B	13. B
19. A	14. A
20. G	15. G
21. F Blue	16. F
4th Octave Gut	
22. E	17. E
23. D	18. D
24. C Red Middle	19. C Middle
25. B	20. B
26. A	21. A
27. G	22. G
28. F Blue	23. F
5th Octave Gut	
29. E	24. E
30. D	25. D
31. C Red	26. C Copper
32. B	27. B
33. A	28. A
34. G	29. G
35. F Blue	30. F Copper
Compound Bass Wire Strings	
36. E	31. E
37. D	
38. C Copper	
39. B	
40. A	
41. G	
42. F Copper	
43. E	
44. D	
45. C Copper	

Harp strings are made from the intestines of sheep, but are known as "catgut." In the bass, steel strings are used, the steel being covered with silver or copper wire. C strings are red; F strings blue or black; the others D, E, G, A, B, are white. Middle C is sometimes indicated by a red dot beside the "C" string on the sounding-board. The right hand plays the treble, and the left hand the bass. The hands usually play in parallel. One learning to play the Baby Grand Harp may take up the concert harp without loss of progress.

To avoid any possibility of error, when ordering strings of your dealer, specify number as well as letter and octave.

Note: New colors in harp strings have appeared—C's are green—F's blue. All others are orange (except bass wire strings). This change is due to chemical processes that give the strings much longer life.

Note: Strings Nos. 32, 33, 34, 35, 36 are sometimes made of compound wire.

It is assumed that the student is familiar with rudiments of music, i.e., value of notes, their location, clefs, etc. If not, he should go to a music teacher for such information at the beginning, or secure a copy of a modern Catechism of Music. If you have studied any other instrument, particularly the piano, you will find the harp very similar, as the music is the same, only easier.

A comparison of the technique of piano-playing with that of the harp will prove the simplicity of the latter.

On the Piano:

There are thirteen fingerings of scales to be learned.

The little finger is the most difficult to train.

The hands play in opposite directions.

The sharps and flats in the signature of a composition must be played throughout the number.

You can approach the piano key board from only one side.

Great physical endurance is necessary.

The standard of playing established by the great pianists is now at its height.

On the Harp:

Only a few fingerings of all scales.

The little finger is not used.

The hands play in parallel.

The key is fixed by placing the pedals or turning the levers, and the composition is then played as if it were written in the natural key.

You approach the harp string board from both sides. Thus, playing scales and arpeggios is much simpler.

The endurance needed for piano playing is not required, because you play the Harp in a natural and somewhat relaxed posture.

The standard of Harp playing is now being formed and there are few critics. The melodies of even a beginner are appreciated.

Sitting at the Harp

The manner differs somewhat with each person, according to height. A chair the height of a dining-room chair should invariably be used by an adult. (On the Baby Grand Harp release the push spring on the base and allow the harp to come to your right shoulder, the right arm lifted to a free and comfortable playing position, while the feet are placed in a normal, restful posture. The position should be perfectly easy and supple.) (See Figure 1.) The body of the harp should rest lightly against the left side of the right knee: the right hand and wrist almost horizontal, as shown in Figure 2.

The Concert or Baby Grand Harp should almost balance itself, resting lightly on the shoulder of the player and lightly against the right knee.



Figure 1

Sitting at the Harp

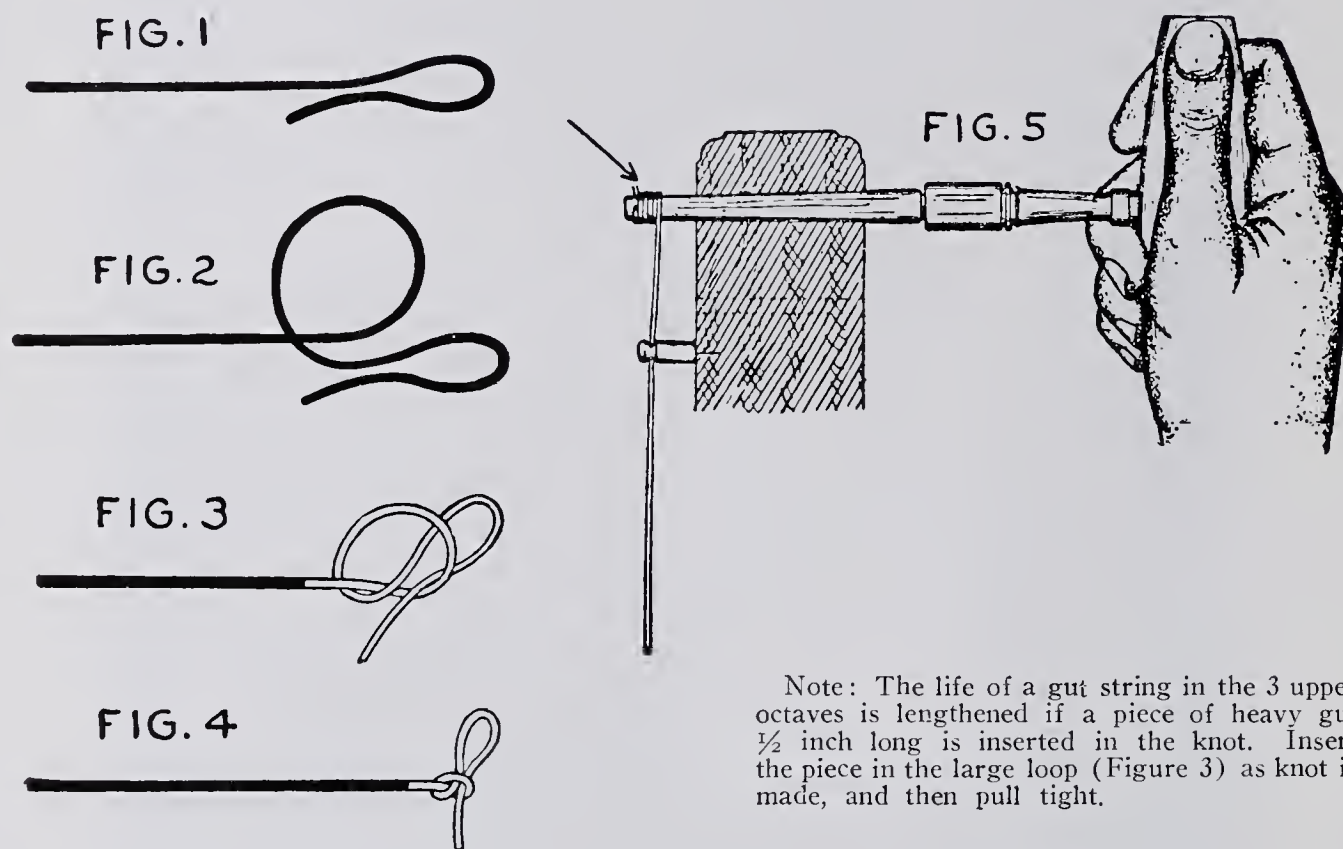


Figure 2

Position of Harpist Facing the Audience

Putting on New Strings

Carefully gauge, unroll and cut the string, leaving it two or three inches longer than the required length, being very careful not to kink it. Tie a knot in one end (see Figures 1, 2, 3, 4), put the string in the proper hole in the sounding-board, and so place the peg upon it (groove side uppermost) that the string will rest in the groove. Thread the other end of the string through the hole in the tuning-pin at the neck, leaving enough slack in the string so that it may be wound not more than three or four times around the tuning-pin. Note carefully how the other strings are wound on tuning-pins. See arrow Figure 5.



Tune to the proper pitch, leaving it a little sharp, and rubbing the string the entire length, continuing to tune until the string is stretched sufficiently to hold its pitch. After placing a new string, always leave it a little sharp. If the tuning-pin should happen to slip down, *push* in firmly and steadily on the pin that slips, while tuning. As the pin is tapering in shape this will tighten it.

Bass wire strings are fastened by metal washers under the sound-board. To replace a broken one the washer is slid over the new string to the knot at the end, and the string is then inserted from the under side of the sound-board.

When a string breaks remove it at once, taking out the string peg from the sounding-board. Should this peg stick, to loosen it, apply pressure from underneath, using a tuning key or a thimble on the finger. After cutting a new string of sufficient length, it is very important to return the remainder of the string to its paraffine envelope and place in String Pouch.

Care of the Harp

It is advisable to keep the instrument away from extreme heat which might produce a crack in the sounding-board. A mere seasonal check is generally caused by atmospheric conditions and is not regarded as a defect of material or workmanship. The tone is rarely affected. *If breaking of a string occurs, it should be replaced at once.* It is not necessary to lower the pitch of the strings unless the harp is not to be used for several weeks.

The Care of Strings

New strings should be carefully gauged to the exact thickness of the one removed, using a harp string gauge. Strings already on the harp may be kept fresh and strong by rubbing once down and up with the kernel of a brazil nut (shell removed), *immediately wiping dry with a clean piece of linen or cotton cloth before proceeding to the next string.* Do this every two weeks.

Many times a broken string may be readjusted instead of using a new one. A complete set of strings should be kept on hand at all times for convenience and proper stringing of the harp. Keep new strings in envelopes in a leather string case away from air, dust and damp. Harp strings may be most conveniently ordered by indicating those desired on a string order slip, which your dealer will furnish upon request.

Practicing

Practice regularly at a definite time if possible. If you will practice regularly and thoughtfully each day you will be surprised at the progress you will make; but each time, before beginning, study the elementary lessons with their illustrations carefully. The hands should play in the center of the strings. By referring constantly to the illustrations of the hands and fingers and correct positions, you will be sure that every movement you acquire will have that ease and grace of expression seen in the playing of an artist. Hence a study of the photographs is of immense value and avoids the possibility of acquiring bad habits as a beginner.

Do not tighten or strain the muscles while playing. The entire fingers, hands, wrists and arms should be perfectly free and supple. If the rules are followed in all the lessons, the strings will not injure or hurt the fingers. (Keep the finger tips and strings very clean.)

Playing as an accompaniment to the voice or with other instruments adds much to the delight of the player.

Tuning

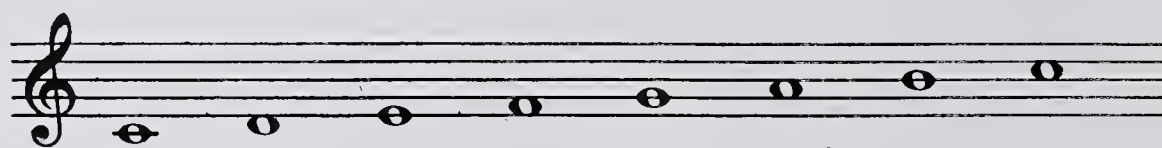
Be careful to place tuning key on the correct tuning-pin. Wire strings in the treble and bass should be turned very, very slowly. If bass strings are tuned too high, they may cause the sounding board to bulge.

Concert harps may be tuned with all pedals placed at center position, giving key of C natural.

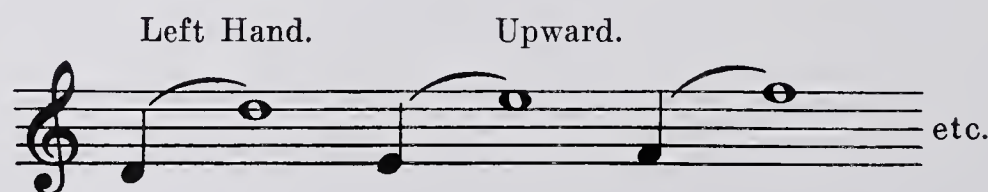
Tune the harp to the scale of C. Example:

do, re, me, fa, sol, la, si, do

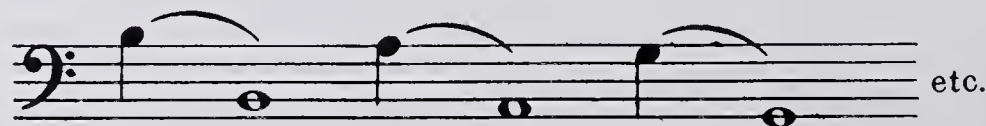
C D E F G A B C



Middle C is indicated by a red peg or dot on the Baby Grand Harp. With the tuning key in the right hand sound middle C with the second finger of the left, to the C natural on the piano or pitchpipe furnished with the harp (be sure the indicator points to C). When the C sounds exactly the pitch of the C on the piano or pitchpipe, proceed to D, the note above, then E, F, G, A, B, and C as in Example above, and tune upward in octaves as shown in the following example.



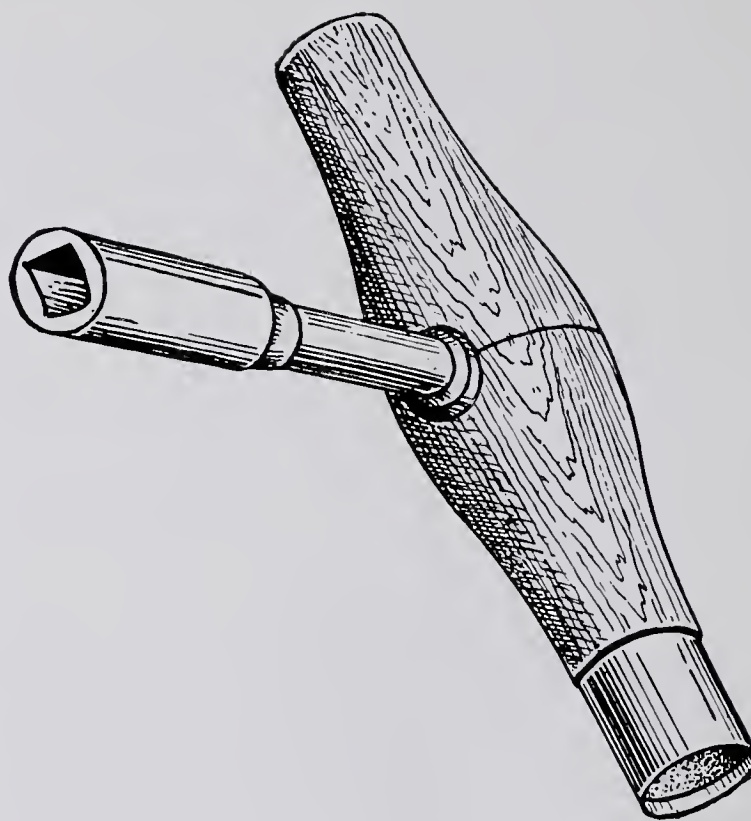
After the upper register of the harp is tuned, begin at the starting note, and tune downward from middle C as in this example:



C pins are red-copper plated and F pins are blue steel on Baby Grand Harps.

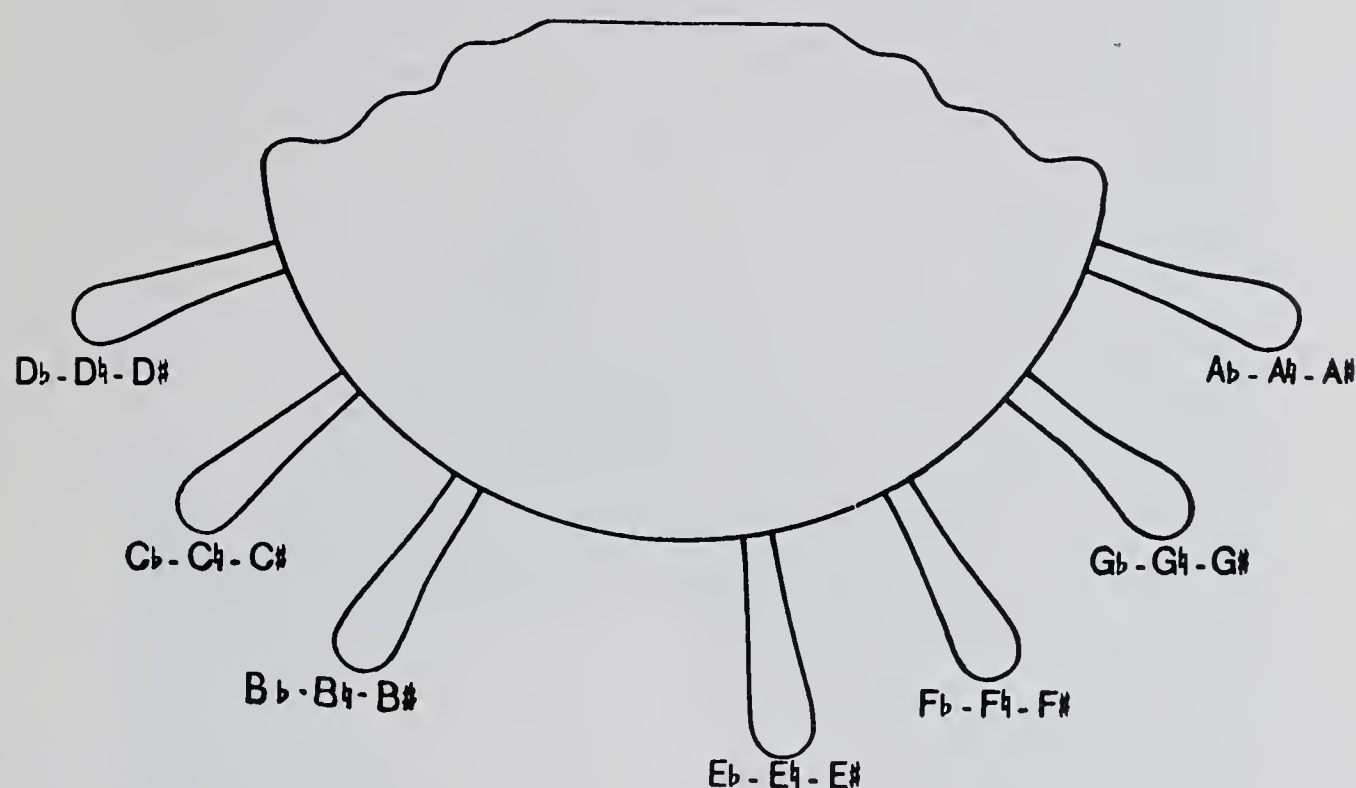
With a little experience one will soon be able to keep the harp in tune. Occasionally compare middle C with the C of the piano or pitchpipe to keep the harp in proper pitch.

In the summer time it is advisable to tune your harp a tone lower than usual for practice, so that fewer strings will break.



Before playing an exercise or melody, the signature of the key should be noticed. Alter the pedals or accidental levers and tune the harp to make a perfect scale. It is not as difficult to turn the levers as to turn a page of music.

Concert Harps—Pedal Arrangement



The pedal in the uppermost position gives a flat.

In the center position, a natural.

In the lowest position, a sharp. Always move the pedals exactly and silently.

Note for Baby Grand Harp

First—Learn to play well all numbers recommended.

Second—Playing Flats, just as on the piano, the black key for C sharp is also D flat, so the C string with the C lever fixed against it may be used for playing a D flat accidental.

Third—You may find it easier to play numbers written in several flats transposed into sharps. For instance, if there are four flats, instead of tuning down each B, E, A, and D string, you may turn each F, C and G lever against the strings. You then play the music as it is written.

Fourth—Should you wish to play in the key of F, one flat, it may be found easier to tune down each B a half tone. The same method may be applied to the keys of B flat and E flat.



Figure 3

Right hand position

Some authorities prefer the position with the knuckles slightly curved out. Note the hollow in the palm of the hand. Play with finger tips.

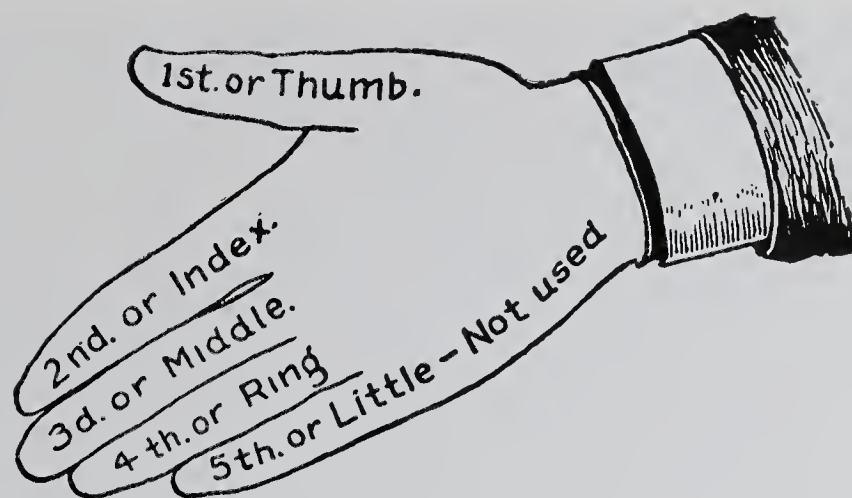


Figure 4

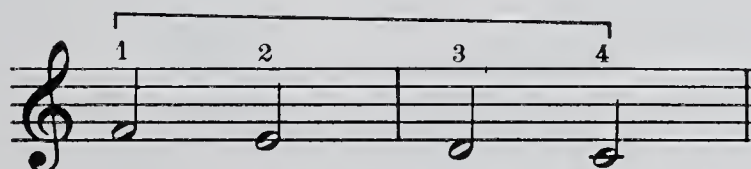
Names of Fingers: First finger or thumb; second or index finger; third or middle finger; fourth or ring finger. Fifth or little finger is not used.

Position of Right Hand: Note the position of the hand on the strings in Figure 3. Place the thumb or first finger, second, third and fourth fingers very carefully on the strings. The correctness of this position is the most important thing in this lesson.

F Strings are Black.
(New and Old)

Old Type C Strings are Red.
(New C Strings are Green, all others Orange)

Placing the Fingers: Thumb or first finger on F, second on E, third on D, and fourth on C as in this example:



See Figure 3.

Proof that you have this correctly: Take fingers off the strings, then replace on the strings. Do this until it seems perfectly natural to place them correctly. When you do this accurately five times in succession with closed eyes, you have learned the lesson. On comparing, find the likeness to Figure 3. Avoid looking at the strings as much as possible.



English harp,
Ninth Century



Figure 5

Always keep the thumb erect, the knuckles of the second, third, and fourth fingers slightly upward, the fingers placed to the strings on the cushions at their extremities. Press and attack thumb from opposite side of string from other fingers. After sounding, the thumb should at once be bent entirely over the second knuckle of the second finger.

Right Hand.
1st (thumb).

C. D. E. Silent, resting
4 3 2 lightly

Sound F ten times using the thumb as in Figure 4.

Do not move the hand or wrist; the action is that of the thumb only, the other three fingers remaining on the strings in position.

Play the above exercise *repeatedly* and with the regularity of a *slowly ticking clock*.

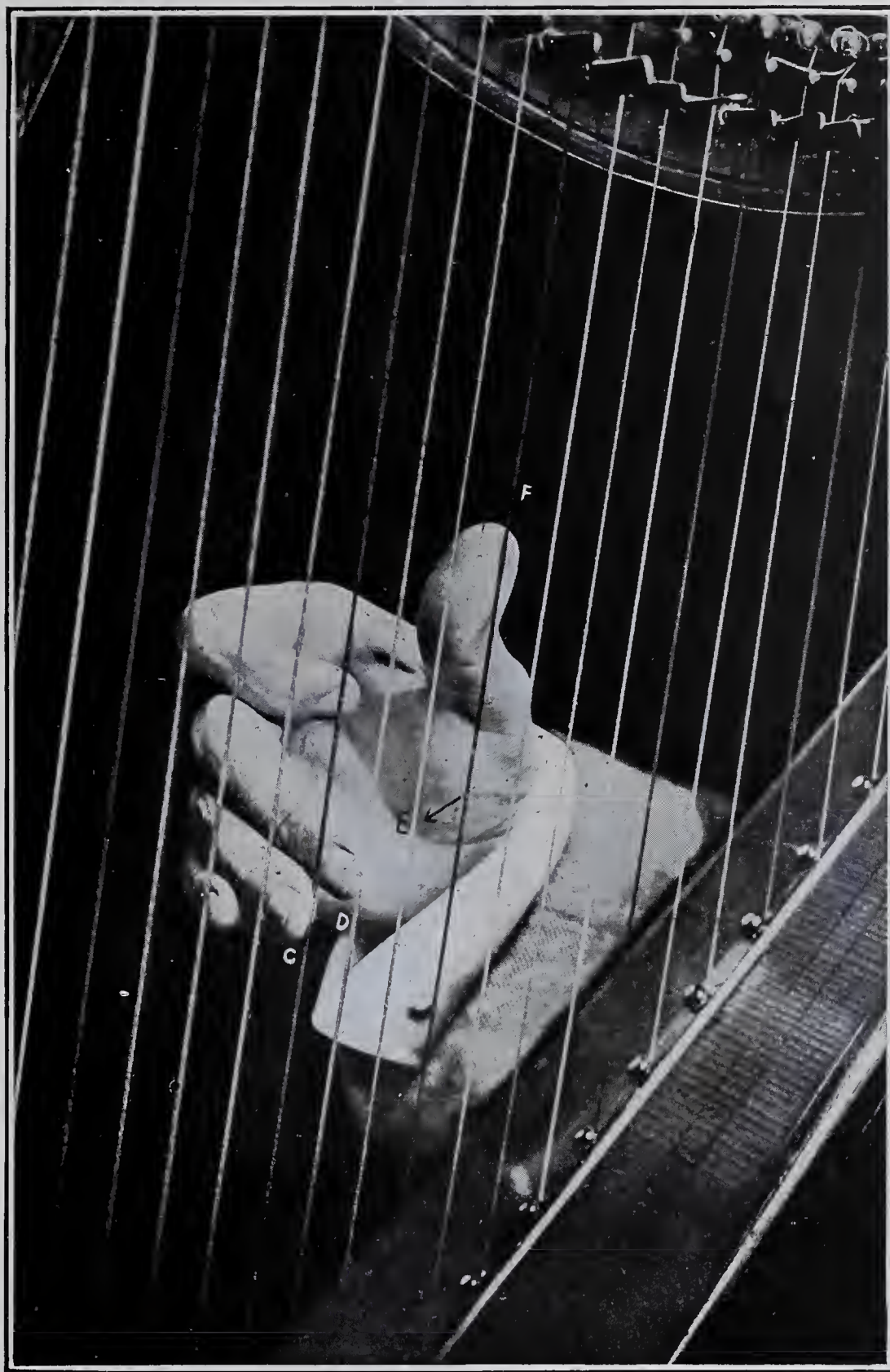
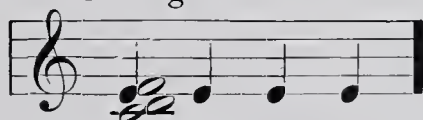
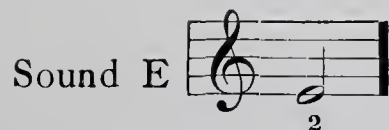


Figure 6

Right Hand.
2d finger.



C. D. F. Silent, resting
4 3 1 lightly.



Sound E ten times using the second finger, drawing back the finger instantly into the palm of the hand as a high-stepping horse does his fore-legs, in the position shown in Figure 6, the other two fingers and thumb remaining on the strings. Sound string where arrow indicates.

Play the above exercise repeatedly and with the regularity of a slowly ticking clock.

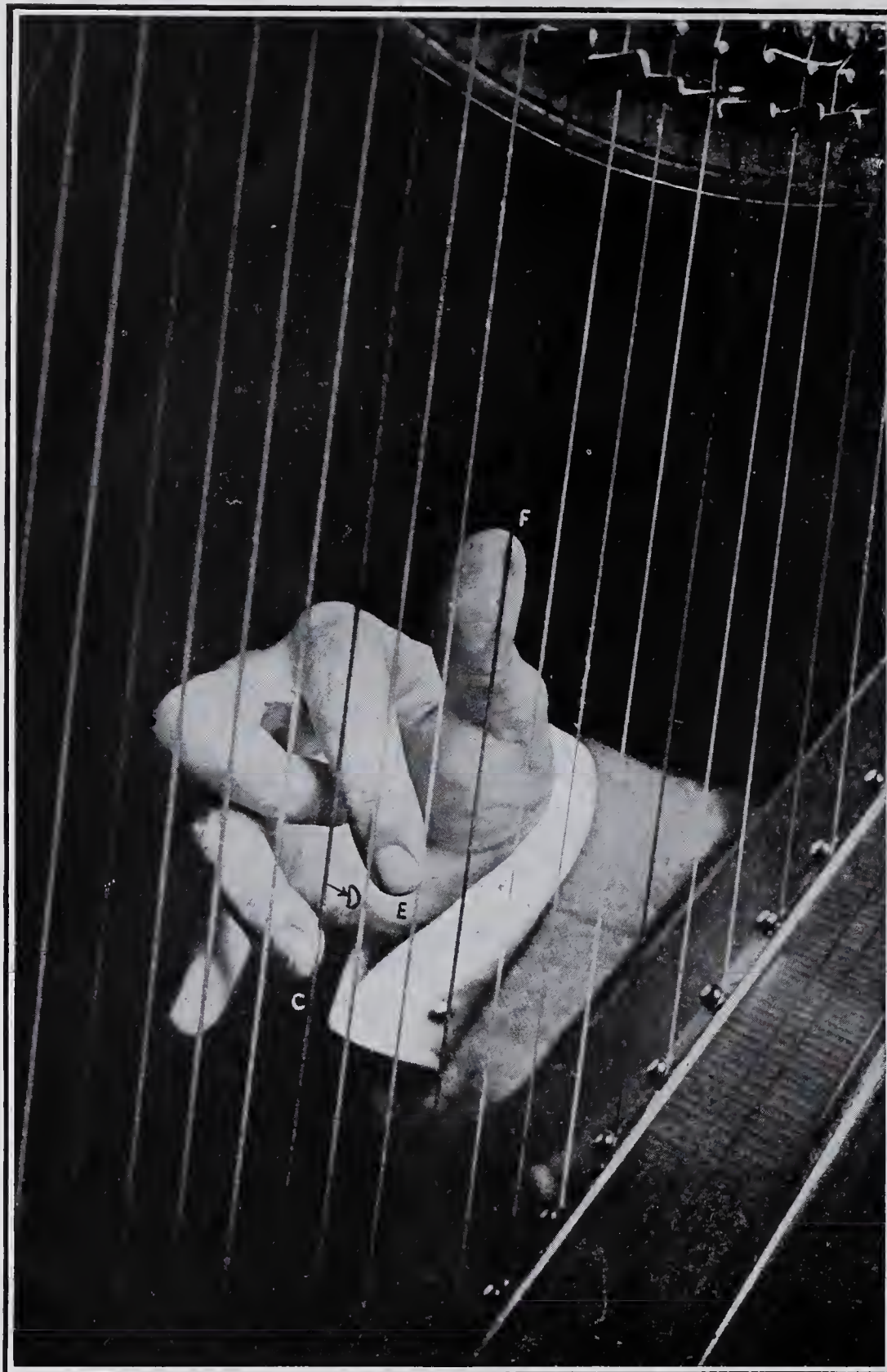
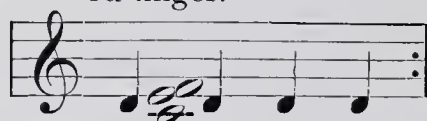
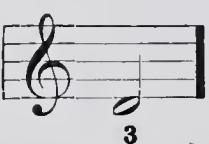


Figure 7

Right Hand.
3d finger.



C. E. F. Silent, resting
4 2 1 lightly.

Sound D  ten times, using the third finger thrown into the palm of the hand

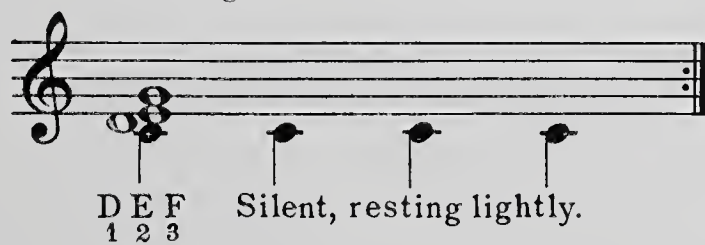
after sounding, until you are sure it is correct, the other two fingers and thumb remaining on the strings as in Figure 7.


Sound repeatedly and with the regularity of a slowly ticking clock.



Figure 8

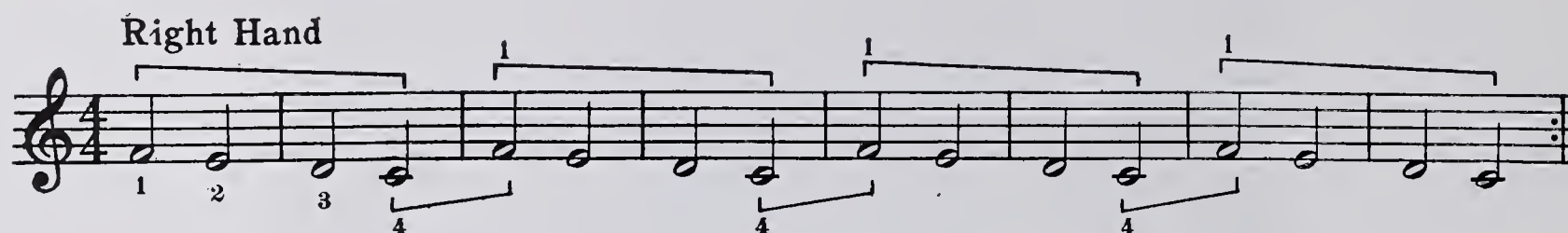
Right Hand.
4th finger.




Sound C  ten times, using the fourth finger, allowing the little finger to follow with it, the other two fingers and the thumb remaining on the strings as in Figure 8. Sound repeatedly and with the regularity of a slowly ticking clock.

When you are sure you know how to play the fourth finger as well as all of the others correctly, proceed to Exercise 1, placing hand in position shown in Figure 3.

Exercise 1



Before sounding C with the fourth finger, replace thumb on F, as shown by brace  under notes, the other fingers returning in their regular order to their respective strings.

Exercise 2



In playing this exercise, before sounding thumb, fourth finger should be placed on C, as illustrated by brace under notes, allowing fingers to proceed in their regular order. Play each finger slowly and with equal strength of touch.

It is now necessary to review thoughtfully all the details which have been given many times. Otherwise the full benefit of this lesson will not be obtained.

Left Arm: The left forearm should be horizontal while playing—a trifle lower when playing in the upper register.

Wrists: Curve both wrists in. Do not rest on sounding board.



Figure 9

Left hand position

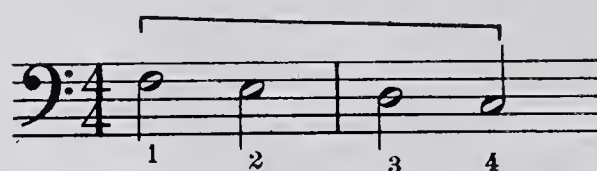
Knuckles slightly curved outward, thumb up! Elbow horizontal, the hand relaxed, free and supple. After sounding, the fingers, singly or all, should instantly touch the palm of the hand.

Position of Left Hand: The left hand is played precisely the same as the right, except that the left hand fingers point downward more than the right hand fingers.

(Keep constantly in mind that *the thumb points upward*.)

Note the position of the left hand and wrist. The arm slightly curved, and elbow free from the body. See Figure 2, page 7.

Special attention must be given to the left arm sustaining its own weight from the shoulder, allowing the fingers to have free action at the strings. No weight of the arm should be borne by the fingers while resting on the strings. (Refer to the original position.)



Place thumb on F, second finger on E, third finger on D, fourth finger on C, as shown in Figure 9.

Proof That You Can Do This Correctly: Take the hand off the strings, drop it to your side, place it back four times until it seems perfectly natural to place it correctly. Compare with Figure 9.

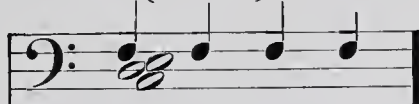
If you can do this accurately four times with closed eyes, you know this.

Note that the thumb points upward. Always keep the thumb erect, the tips of the second, third, and fourth fingers pointing downward; the fingers placed upon the strings on fleshy cushions at their extremities, slightly on the side. Observe these instructions carefully.



Figure 10

Left Hand
1st (thumb).



C. D. E. Silent, resting lightly.
4 3 2 1

Sound F 
F. 1

ten times, with the thumb as shown in Figure 10. Do not move the hand or wrist. The action is that of the thumb only, the other three fingers remaining silent on the strings, in position.

The string should be sounded where the arrow indicates in each figure.

Sound repeatedly and with the regularity of a *slowly ticking clock*.

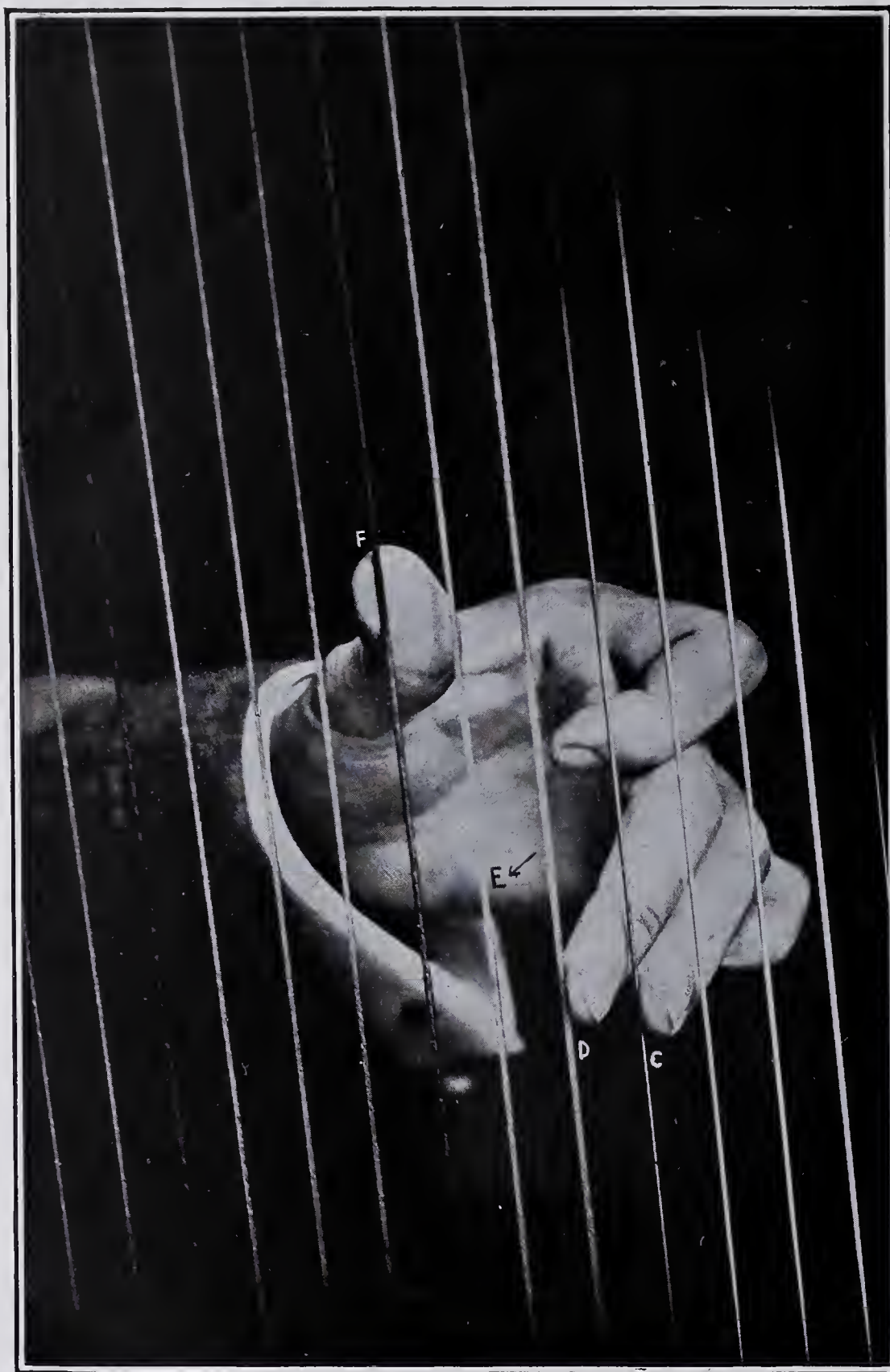
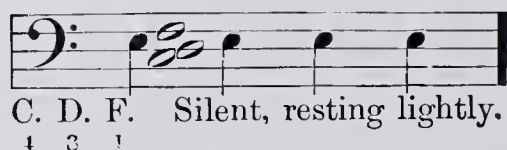
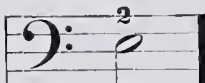


Figure 11

2d finger.



Sound E  ten times with the second finger, drawing the finger into the palm

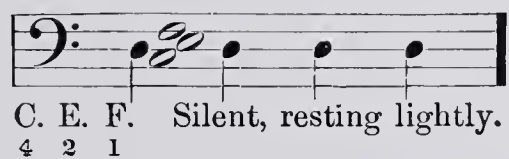
instantly, in the position shown in Figure 11, as a high-stepping horse does his fore-legs; the other fingers and thumb remaining on the strings.

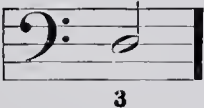
Sound repeatedly and with the regularity of a slowly ticking clock.



Figure 12

3d finger.



Sound D  ten times, using the third finger until you are sure it has a perfectly

free action, the other two fingers and the thumb remaining on the strings.

Sound repeatedly and with the regularity of a slowly ticking clock. See Figure 12.

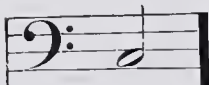


Figure 13

4th finger.



D. E. F. Silent, resting lightly.
3 2 1

Sound C  ten times, using the fourth finger as shown in Figure 13, allowing


the little finger to curve gracefully and move naturally with the fourth finger, the other two fingers and the thumb remaining on the strings.


Sound repeatedly and with the regularity of a slowly ticking clock.

After being sure you know how to play the fourth finger as well as all the others you are ready for Exercise 3.

Exercise 3



After becoming thoroughly familiar with Exercise 3, it may be reversed. (The  between the fourth finger and the thumb is to teach you to return the fourth finger to C.)

Before sounding C with the fourth finger, replace the thumb on F (shown by ) , the other fingers returning in their regular order to their respective strings.

Note: The value of these exercises is inestimable, as they educate the fingers to sound the strings correctly, with firmness and precision; also to return in a direct course, avoiding clumsy fingering and giving assurance of a reliable method of replacing the fingers, while allowing strings to have full freedom of vibration.

(a) Play slowly, firmly, and unhesitatingly.

(b) Count your time, and if you stumble or hesitate, play so slowly that you will overcome these wrong tendencies. Increase speed when your fingers feel firm, steady and familiar with exercises.

(c) The little finger should assume a graceful curve without stiffness, maintaining its freedom of motion while the other fingers play. It never sounds a note itself.



Ancient Egyptian harp

Beginners unacquainted with the strings of the harp, should take plenty of time with the first exercises, the first position of the hand upon the strings, names of the strings. Each hand should be played separately. It is important to count time accurately.

The *practice* should commence with a review of the instructions already given. Spend a half hour studying positions of the hands carefully.

- (a) Tune the harp.
- (b) Practice slowly, firmly and evenly.
- (c) Relax the muscles.
- (d) Study to prepare fingers ahead.
- (e) Keep thumbs up.
- (f) Play in the center of the strings.
- (g) Keep fingers, wrists, and arms supple.
- (h) Compare frequently with illustrations.
- (i) Play firmly and do not hesitate.



Brian Boru's harp
1200 A. D.

Both Hands

Providing that the first two lessons are now clear to you, that you understand the movement of each finger, and have given careful attention to the explanations, play the exercise below which consists of the four notes played descending in the center of the strings, thumbs pointing upwards, playing firmly and evenly.

Daily practice should amount to about ten minutes upon Exercises 4 and 5.

The following passages will be found to be of the greatest use. It would be advisable at first to practice each hand separately.

Exercise 4



This exercise employs the use of both hands. In playing be careful to preserve the original position of the hands, especially observing that the knuckle joints do not collapse or fall in.

Play many times until it sounds even and easy.

The notes with the sign > above them are to be accented.

These exercises will be of great use, if continued from lesson to lesson.

Exercise 5

Right Hand

Left Hand

Exercise 6

Right Hand

Left Hand

Exercise 7

Right Hand

Left Hand

Fingers and Knuckles

Keep the knuckle joints of the fingers near together, also *return* the fingers to the string as direct as when leaving the string.

Exercise 8



Preparing Fingers Ahead

The brace between the fourth finger and thumb (see Exercise 2), is to teach you to return the fourth finger to C. *Place* the fourth finger *before* sounding the thumb, and having played this exercise slowly and with equal force to each note, gradually increase in speed. Now play accenting the fourth finger in each measure, then the third, then the second—and now the thumb.

The fingers should always be placed in advance on the next note to be sounded so as to give smoothness and readiness for immediate action to coming note, which will avoid stumbling. This is a universal rule to secure steadiness and evenness of execution—that *one* or *more* fingers should be placed in *advance* on the note or notes to be played.

Give special attention to the action of the fingers. Returning fingers to strings should be by direct course, leaving the strings to vibrate without the interference of clumsy fingers. Preparing fingers ahead will ultimately develop a full, rich, pure tone.

When either hand is not employed it should rest slightly against the side of the harp or in the lap.

The fingers, wrist and arm should not be strained or cramped, but perfectly supple.

“Thumbs up! !”

Hands in the center of the strings.

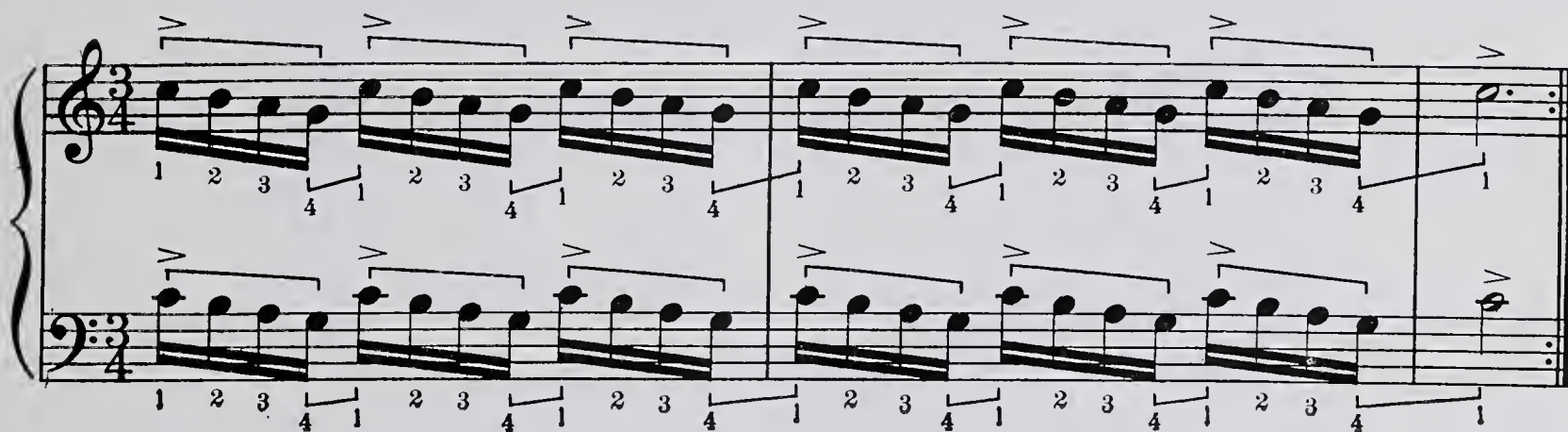
- (a) Tune the harp.
- (b) Practice slowly, firmly, and evenly.
- (c) Relax the muscles.
- (d) Study to prepare the fingers ahead.
- (e) *Thumbs up!!*
- (f) Play in the center of the strings.
- (g) Keep fingers, arms, and wrists supple.
- (h) Compare frequently with Figures.
- (i) Avoid clumsy and halting playing.



*English harp,
Ninth Century*

Before playing the following exercise study Exercise 8, page 30, Preparing the Fingers Ahead.

Exercise 9



First: Sound each note [except those accented] with equal strength of touch.

Second: Sound each note accenting the second finger.

Third: Sound each note accenting the third finger.

Fourth: Sound each note accenting the fourth finger.



*The Irish harp
of today*

Important

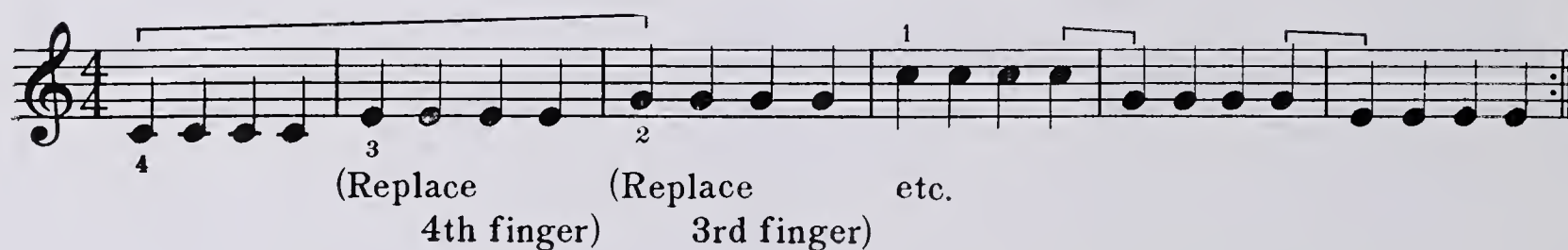
Right Hand



Place fourth finger on middle C, third finger on the E, second finger on G and thumb on C, as in above chord. See Figure 14.

Exercise 10

Right hand. Play slowly and regularly each finger four times.



Exercise 11



Play many times slowly, and regularly, each finger in succession.



Figure 14

Right hand Chord position



Left Hand

Place the fourth finger on C [the octave below middle C], third on E, second on G, and thumb on middle C.

Exercise 12



Play each note of above exercise four times as described for right hand, and continue until you do this easily. When perfectly familiar with both exercises, begin on Exercise 13.

Exercise 13



Practice the above exercise until you play it evenly and smoothly, gradually increasing the tempo.



Figure 15

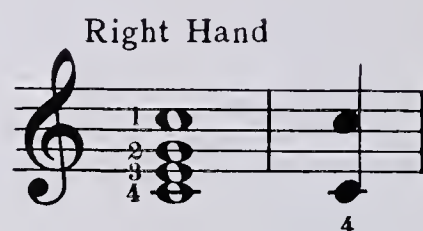
Left hand Chord position



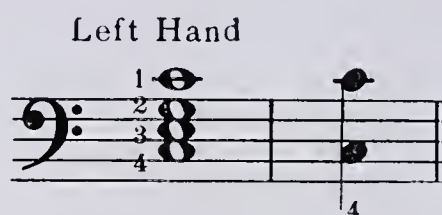
Dalway Harp
Ireland, 1621

Taking Octaves

Place the four fingers on the chord of C, as in Figure 14, retiring the second and third fingers, keeping the thumb and fourth finger in the same position as when holding the chord, thus leaving a correct position for octaves.



Place the left hand upon the chord as Figure 14, retiring the second and third fingers, leaving correct position for octaves.



Keep this space of octaves with each hand clearly in mind.

Proof: When you can place your hand on the octave four times in succession correctly, you know it. Continue this until you can intuitively feel the distance.

Exercise 14

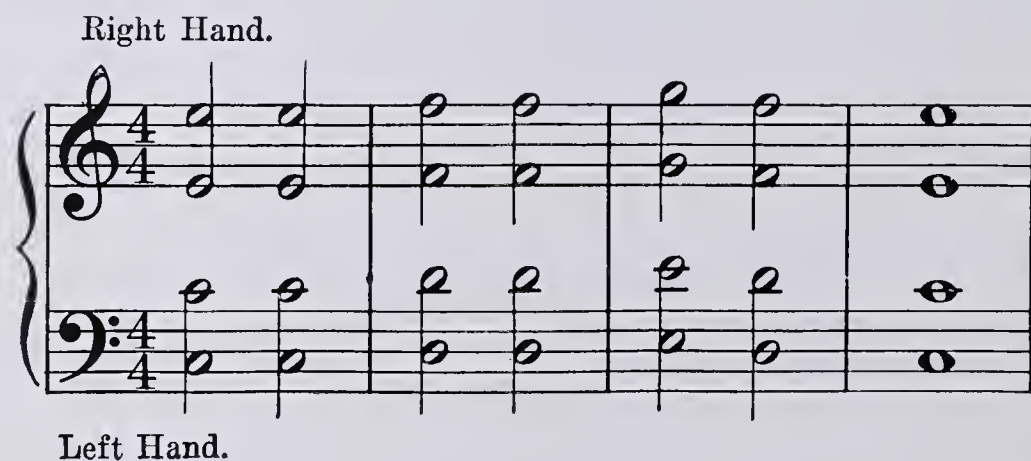




Illustration No. 1. Showing the Author of this Book, Melville Clark, Demonstrating the position at the harp.

Pedaling

In line with other progressive movements of the day, harp playing has undergone an astonishing development. Formerly, harp playing consisted of the "tinkling of a few beautiful tones or chords," but it was generally thought by most musicians and orchestral leaders, and conceded by many professional harpists, that the technical possibilities of harp playing were necessarily limited because of the manner in which accidentals were produced. Therefore, the great bulk of beautiful composition was unsuited to

the harp because, in order to produce one semi-tone, a separate pedal and foot action were necessary.

It is obvious that even the most skilful harpists are possessed of only two feet, and as the producing of one accidental in the old method of playing required the use of the entire foot upon a pedal, it will readily be seen that the music which contains many accidentals in combination was impossible of production upon the harp.

This limitation has been entirely overcome by a method of pedaling. With the aid of a few simple and useful appliances, the advanced method makes possible the playing of many accidentals simultaneously. It consists of placing the ball of the foot on a pedal and the heel of the same foot upon another pedal, thus operating two pedals at one time by one action of the foot. (See illustrations, Nos. 2 and 3.)

This action can produce two accidentals. With a similar action of the other foot, two more accidentals may be produced.

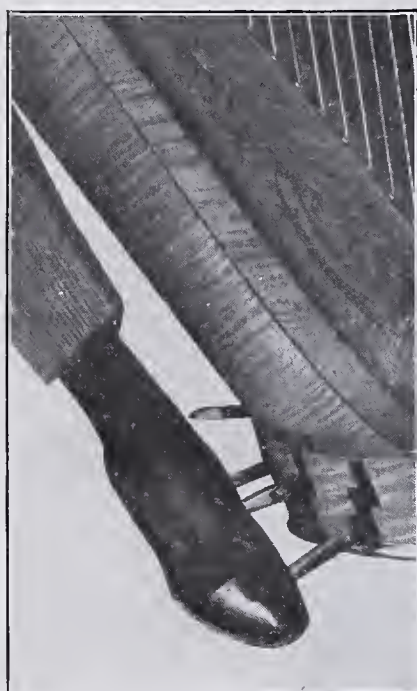


Illustration No. 2



Illustration No. 3

To pedal with this advanced method, the following appliances must be used (see illustration No. 1): 1st, a chair fastened to platform. 2nd, a special sounding board platform, low and light, insuring perfect firmness to the harp and giving the harpist an assured smoothness and evenness of flooring. The performer must be careful to balance the harp properly, so that when a number of pedals are manipulated simultaneously, the instrument is not thrown from the shoulder. When thus properly balanced, four pedals may be reached without showing special effort. The chair in which the harpist sits (see illustration No. 1) must be of standard height, cane seat, not more than eighteen inches high, so that when the harpist is seated well back in the chair, there may be absolute freedom of limb. This chair should be firmly fastened to the platform.

A rubber pedal tip (see illustration No. 4)

insures the clinging of the foot to the pedal and also permits alternating heel and ball of the foot on the pedals. Low heeled pumps should be used by both men and women.

The advanced method of harp playing, possible with these simple appliances, opens up much piano literature heretofore thought impossible for the harp. With the old system of playing, such a composition as the "Children's Prayer," by Max Reger, was practically not in the harpist's repertoire, as in it there is a combination of accidentals, humorously called "eel grass" such as many piano compositions have. This has always been considered by most harpists as impossible of execution because of the limited number of accidentals that could be produced.

With the advanced method of pedaling, this limitation of literature is a thing of the past. Practically as many accidentals can be produced with it as can be played on the piano, so a vast amount of piano literature is now at the harpist's disposal. May he use it to the limit of its possibilities!

Many charming and delightful effects, such

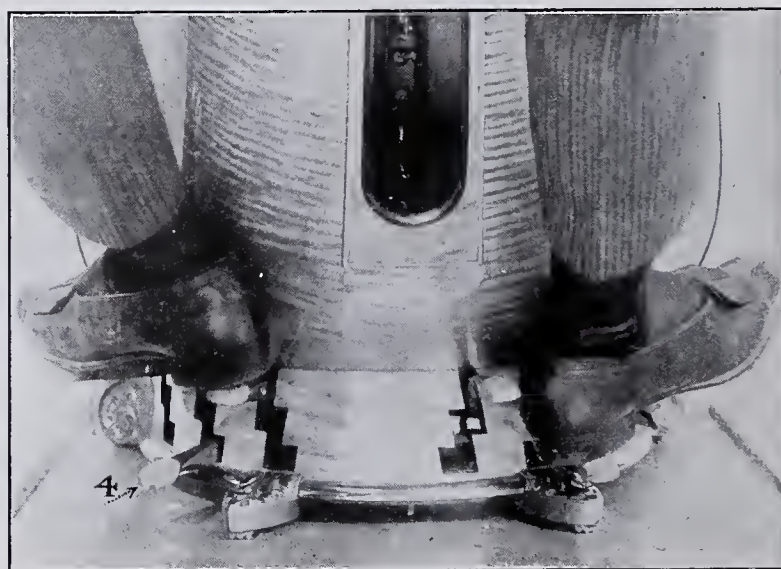


Illustration No. 4

as the inharmonic and homophonic effects may be done by an arrangement of the pedals throwing the harp in tune, so that no discord is possible (sometimes called an aeolian harp). Many harpists have been content to charm their audiences by these easily produced effects, caring nothing for the criticism that "not much could be done in the line of regular composition." With this advanced method, it rests entirely with the harpist how far he can go along the avenues in which other standard instruments proceed.



Figure 16

Playing the Scale

The right hand fourth finger prepares ahead, passing under the thumb

Note the distance between the fourth and first fingers
on the strings



Figure 17

Playing the Scale

Left hand fourth finger passing under the thumb, prepares ahead

Before beginning tune the harp carefully, and leave the new strings a little sharp. Be careful to place the key on the right tuning-pin. The pins for the bass wire strings should be turned slowly. Constantly guard any indication to cramp the muscles of the fingers, wrists or arms.

Foreword About Scales: The scales constitute one of the most important studies on the harp, and require close attention to the principles explained below.

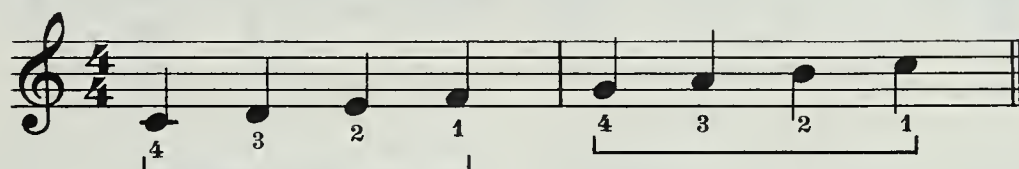
In all keys the fingering is the same, hence their simplicity on the harp.

You have been sounding in succession (in some of the previous exercises) four notes only, but now, with the same position of hand, having to sound additional four notes it is only a matter of sounding those strings with the arm placed in position, for them. In order to progress evenly, the thumb, passing from F to G, must be kept in position.

See Figure 16.

Note the distance between the fourth and first finger on the strings.

Right Hand, Ascending Scale.

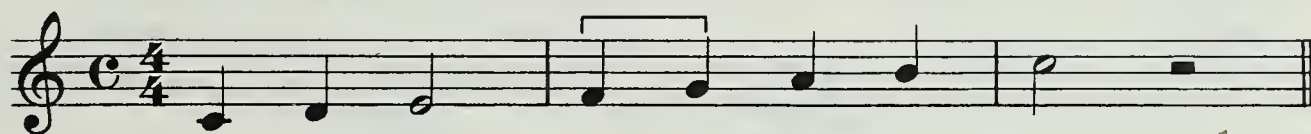


Ascending With the Right Hand: Let us take as an example the key of C major. Place fingers upon the first four notes, C, D, E, F, holding the "thumb up!" the wrist remaining the same; place the fourth finger pointing low upon G.

Begin by studying these exercises, counting the time as indicated in the signature.

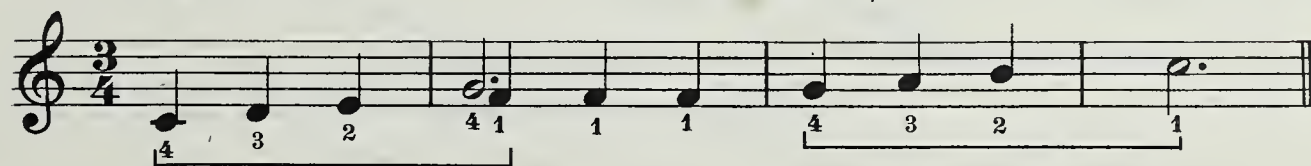
Right Hand, Scale Ascending. On the 4th count of the 1st measure place the 4th finger on G in the 2d measure.

(Count four slowly.)

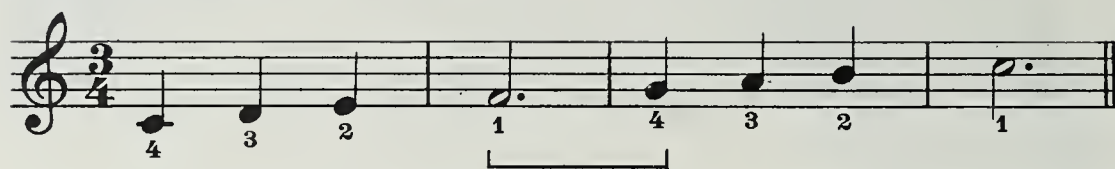


Hold G silent while sounding F. On the the third beat of the 2d measure, place the four fingers on the respective notes following.

(Count 3 slowly.)

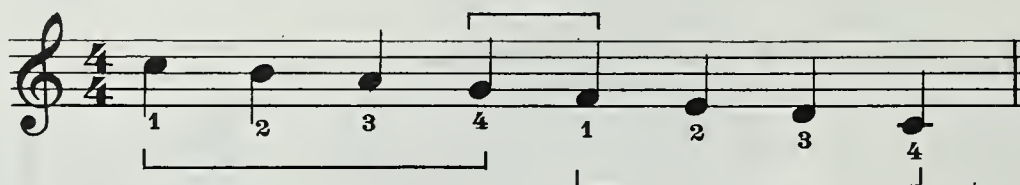


Play F and follow with G as a starting point.



Exercises in Descending Scale, Right Hand

Right Hand Scale Descending.



1st. In the descending scale *do not* play the *fourth* finger until after having *placed* the thumb and the hand in position. This gives the connection of the two parts of the scale. The pupil should keep the little finger free in order not to interfere with the vibration of the string and the action of the fourth finger.

2nd. Place all the fingers before sounding the thumb.

3rd. Advance the hand in direction of the column. Note the thumb must be very high. In the execution of the scale a horizontal position of the wrist should be carefully maintained. The exercise referred to below should be studied carefully and played slowly.

Practice until you are familiar with the movement and can play evenly.

Right Hand.



Right Hand Scales

Exercise 15

Musical score for Exercise 15, Right Hand Scales. The score is written for piano (4/4 time) and consists of four systems of two staves each (treble and bass clef). The right hand plays a scale in the treble clef, and the left hand plays a scale in the bass clef. The scales are: 1. C major (C4 to C5), 2. D major (D4 to D5), 3. E major (E4 to E5), 4. F major (F4 to F5), 5. G major (G4 to G5), 6. A major (A4 to A5), 7. B major (B4 to B5), 8. C minor (C4 to C5), 9. D minor (D4 to D5), 10. E minor (E4 to E5), 11. F minor (F4 to F5), 12. G minor (G4 to G5), 13. A minor (A4 to A5), 14. B minor (B4 to B5), 15. C major (C4 to C5). Each system contains four measures of the scale. The left hand accompaniment consists of chords and single notes. The first system shows a 3/4 chord in the first measure, a 3/4 chord in the second, a 3/4 chord in the third, and a 3/4 chord in the fourth. The second system shows a 3/4 chord in the first measure, a 3/4 chord in the second, a 3/4 chord in the third, and a 3/4 chord in the fourth. The third system shows a 3/4 chord in the first measure, a 3/4 chord in the second, a 3/4 chord in the third, and a 3/4 chord in the fourth. The fourth system shows a 3/4 chord in the first measure, a 3/4 chord in the second, a 3/4 chord in the third, and a 3/4 chord in the fourth. The score ends with a double bar line and repeat dots.

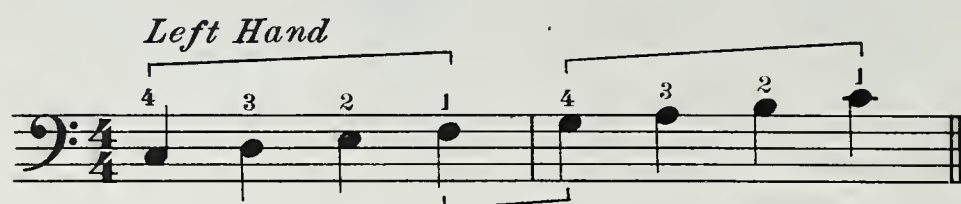
Always practice slowly, increasing in speed only as fast as you are able to play without tripping or stumbling. Play 10 times before stopping.

Now reverse, by playing lightly at beginning of the scale and increasing in tone volume as you ascend each scale.

See Figure 17

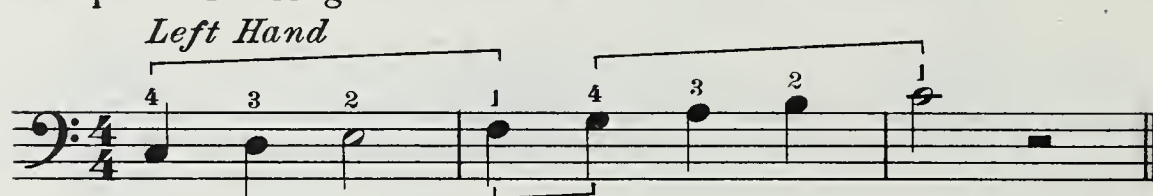
When you have the scale with the right hand, study the following for the left hand. It will be played in the same manner as that which has been presented for the right hand; always keep the thumb high.

Ascending Scale

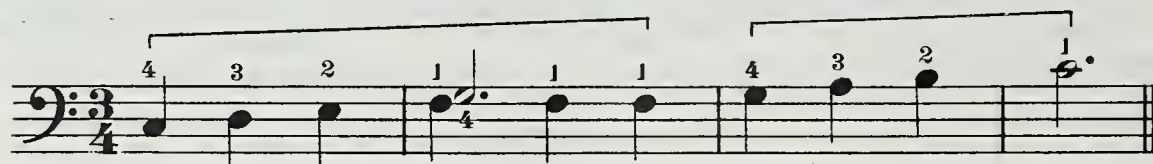


Scale Ascending

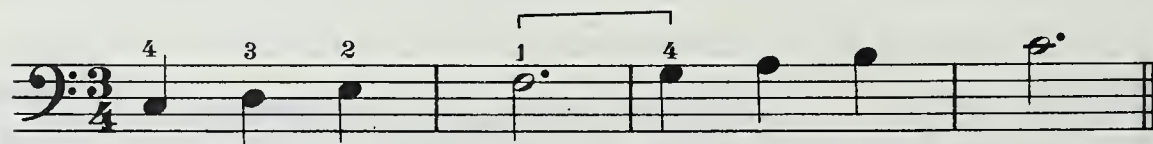
Replace 4th finger on G on 4th count of 1st measure.



Hold G silent while sounding F. On the third beat of the 2d measure, replace the four fingers on the respective notes following.



Play F and follow with G as a starting point.



Place the 4th finger before sounding the 1st finger (or thumb) as indicated by brace.

Descending Scale

Left Hand

4/4

Both Hands, Ascending Scale

Sound all notes with equal force and clearness.

4/4

Descending Scale

4/4

Take care to pass from the 4th finger to the thumb evenly (do not break the rhythm).

Left Hand Scales

Exercise 16

The musical score for Exercise 16, Left Hand Scales, is presented in four systems. Each system contains four measures. The first system includes dynamic markings *p* (piano) and *f* (forte) with a crescendo hairpin. The right hand plays a constant chord in the treble clef, while the left hand plays a scale in the bass clef. The scales are: 1) C major (C4 to C5), 2) D major (D4 to D5), 3) E major (E4 to E5), and 4) F major (F4 to F5). Each scale is played with a crescendo and then a decrescendo. The second system continues with G major (G4 to G5), A major (A4 to A5), B major (B4 to B5), and C major (C4 to C5). The third system continues with D major (D4 to D5), E major (E4 to E5), F major (F4 to F5), and G major (G4 to G5). The fourth system continues with A major (A4 to A5), B major (B4 to B5), C major (C4 to C5), and D major (D4 to D5). The exercise concludes with a final measure in the fourth system.

First. Play Exercises 15 and 16 as written.

Second. Play, always accenting the fourth finger.

Third. Play, always accenting the third finger.

Fourth. Play, always accenting the second finger.

Fifth. Play, always accenting the thumb or first finger.

Be sure the accented note sounds strong and clear.

And now play each note with equal strength of touch.

Exercise 17

Note.—Brace indicates placing 4th finger on middle C before sounding high C.

Play frequently until you are able to play evenly.

Count regularly, and keep same slow even time or rhythm in all exercises.

Spacing of Strings – Correct Fingering for Distances. In order to make clear to the pupil the proper use of fingering for different intervals, this example will show the correct fingering and will give a principle and furnish a guide for future chord playing and is the same for both hands.

(Chord Oct. 7th) (6ths– 5ths) (4ths– 3ds 2ds)

Practical application of the foregoing exercise is illustrated as follows:

and is for the purpose of making clear to the student what fingers to use, when questions of distance from the thumb occur.

Chord Positions

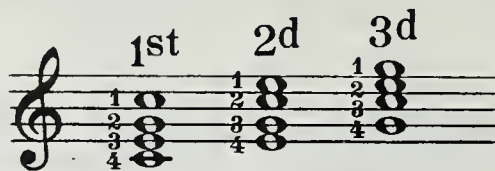
In any key.

1st Position: Two notes skipped between the first and second finger.

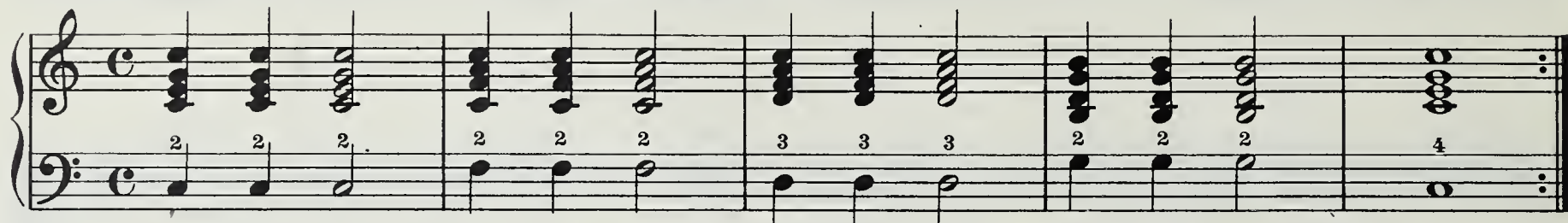
2d Position: Two notes skipped between the second and third finger.

3d Position: Two notes skipped between the third and fourth finger.

Positions of Chord of C

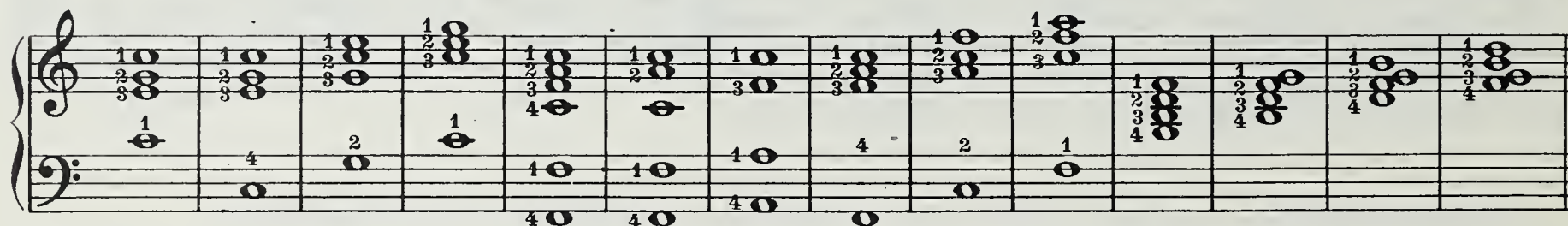


Exercise 18



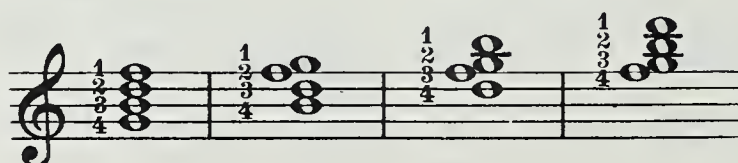
When you are familiar with the chord positions, play the following exercise.

Exercise 19. In four - four time.



Note: It will be much easier for the student, if he learn to seize an entire group at a glance, just as one reads an entire word without spelling it out. Familiarize yourself especially with this chord.

Positions of Chord of Dominant 7th



CONCERT HARP.

Place all pedals down one notch.

America



In this lesson it is shown that there are many varieties of tone quality or color on each string.

- 1) Sounding the strings in the center produces the richest, fullest tone.
- 2) Sounding the strings directly under the neck, attacking suddenly, produces a very dynamic or explosive quality.
- 3) Sounding the strings at the sounding-board with the nail produces a banjo - like effect, indicated on music by "Près de la Table."
- 4) Sounding a harmonic in the exact center of the string produces a most beautiful and delightful quality of tone.
- 5) Sounding the strings and dampening instantly, gives the *Etouffé* effect, as indicated by this sign Φ , and there are many more sounds and effects possible.

Harmonics

After a repetition of each one of the foregoing exercises which you do not play well, direct your attention to the *Harmonic Sounds*, which are among the most beautiful effects on the harp.

When harmonics are produced by the *right hand*, gently press the string *at its center* with the second finger, indicated by lower arrow, Figure 18, while the thumb sounds the note. If the student does not produce a clear tone at first, he should experiment by sliding the hand a little up or down on the string until he finds the exact center, as the harmonic will only sound at the center. To aid the beginner, harmonic dots of ink may be placed on the string at the center to aid in finding the location of the harmonics.

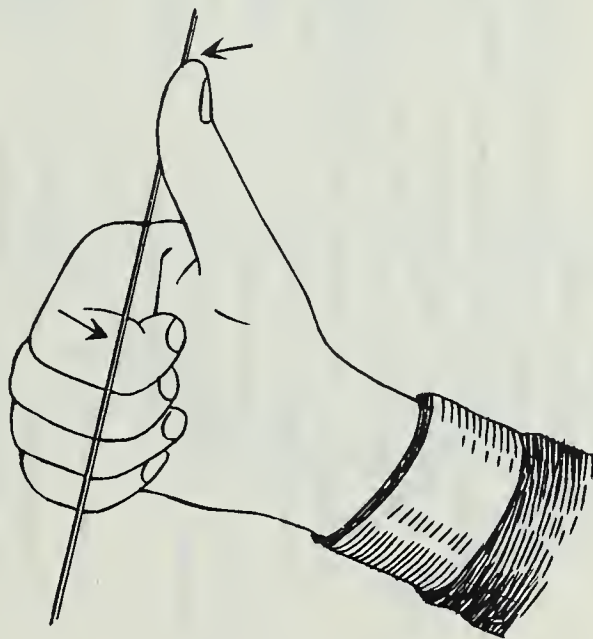
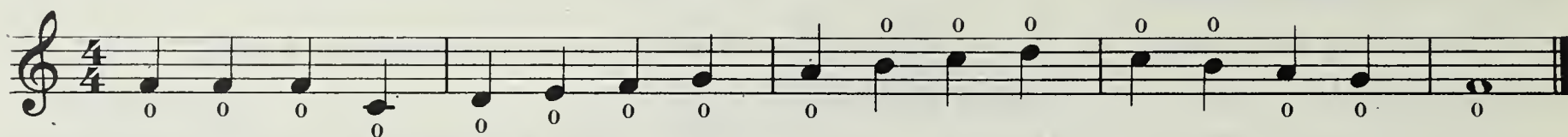


Figure 18

In order to give the string its free vibration the second finger and thumb must be removed from the string the instant the note is heard; in performing harmonics, care must be taken not to bend the second, third and little fingers too much, but so to hold them that they shall form an easy and graceful curve.

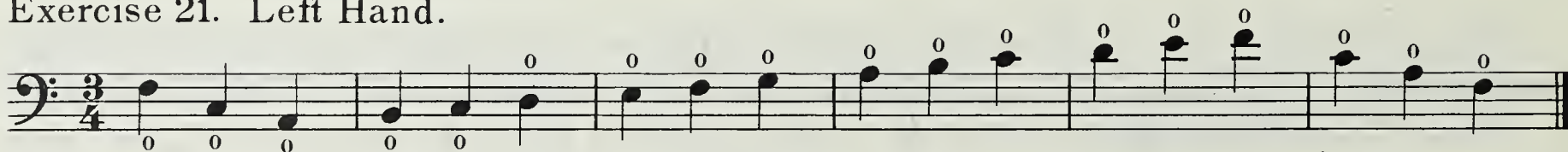
When harmonics are to be played, the notes have this sign (0) over or under them. Play Exercise 20. Do not make hard work of playing.

Exercise 20. Right Hand.



Left Hand. When harmonics are sounded by the left hand, the effect is produced by pressing the center of the strings gently with the fleshy edge of the palm of the left hand (see lower arrow Figure 19), sound with the ball of the thumb; which part of the palm is removed from the string instantly after the thumb has sounded the note. See Figure 19.

Exercise 21. Left Hand.



The position of the left hand enables it to produce two or three harmonics at once, as shown below. The arrows indicate where the fingers sound the strings; also where the fleshy cushion rests against the strings.

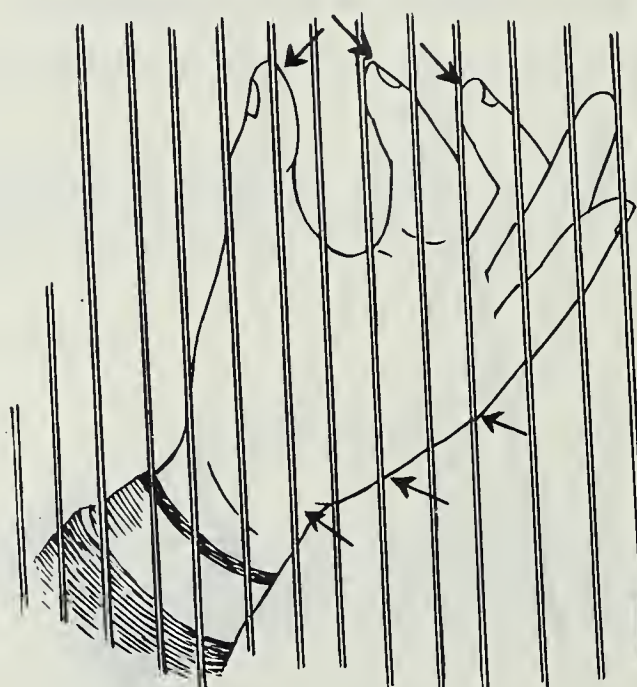


Figure 19

Note: If the tone is not clear, slide the hand up or down until the fleshy cushion rests exactly against the center.

Etouffés

The *Etouffés* Sounds are shown by the sign (Φ) and produced with the left hand; the entire palm of the hand must be laid flatly against the strings in a horizontal position, the fingers being held closely together, as shown in Figure 20. The note will then be sounded

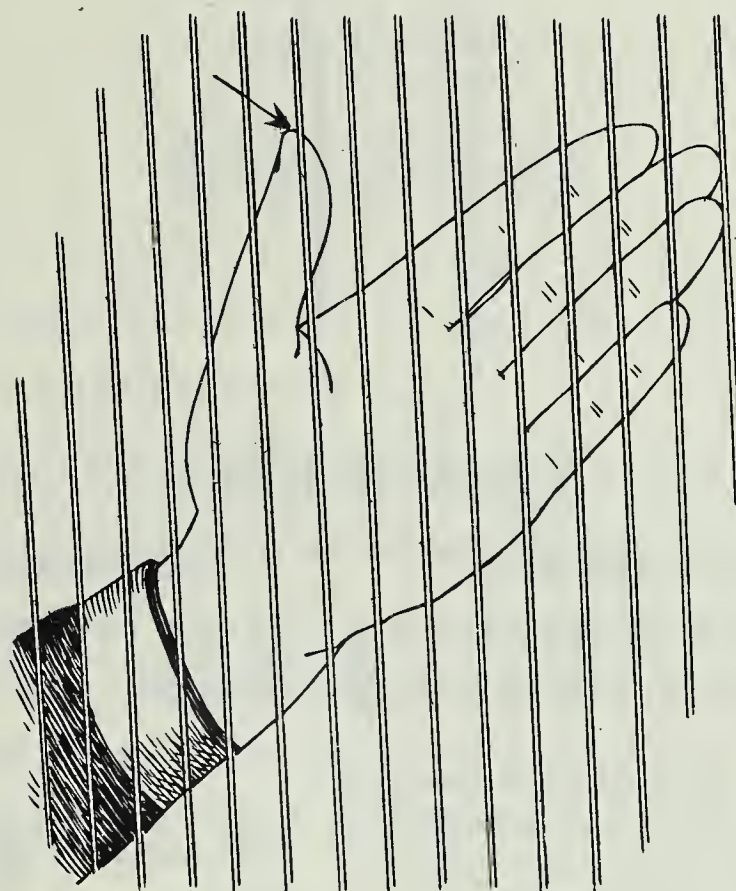
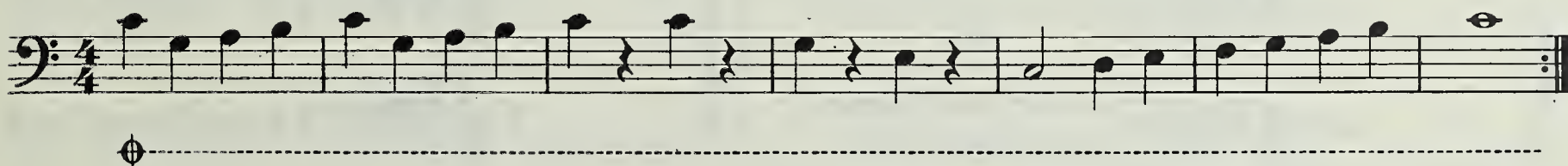


Figure 20

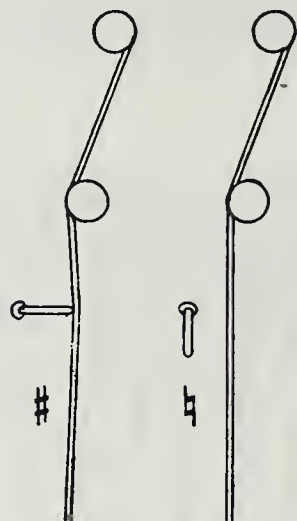
with the thumb; immediately after vibration of the string, the tone sounded must be stifled (or dampened) by the return of the hand, in order to stop the vibration; the thumb must be kept erect and unbent; its power to give the note with force will be derived from the pressure of the ball of the thumb on the string; and by a little turn of the wrist, the thumb secures its strength and is in position for the following:

Exercise 22



Accidental Levers - For Baby Grand Harp

Levers at the top of the harp, just under the tuning pin, raise each string a half - tone. When in the key of C, which is the natural key of the harp, every lever must be pointing



down (open), as shown.

Table of Keys

Illustration of how to play in flat keys.

Illustration of levers in sharp keys.



For the Key of F

RULE: Tune down each B natural (♮) to B^b
Apply same principle to all 6 keys

B^b B^b E^b

E^b B^b E^b A^b

A^b B^b E^b A^b D^b

D^b B^b E^b A^b D^b G^b

G^b B^b E^b A^b D^b G^b C^b

C^b Note: tuned down each half tone

For Key of G

F[#]

D F[#] C[#]

A F[#] C[#] G[#]

E F[#] C[#] G[#] D[#]

B F[#] C[#] G[#] D[#] A[#]

F[#] F[#] C[#] G[#] D[#] A[#] E[#]

C[#] Every Lever fixed

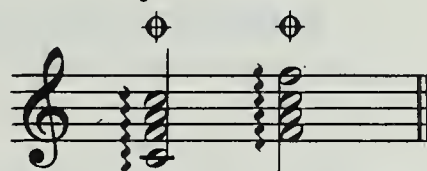
The above system of tuning is not used for Pedal Harps

The *Etouffes* chords have a startling effect and are especially used in martial music.

In playing them the hands must be so held that the palm may be near the string, in order to facilitate its immediately stifling (or damping) the sounds. The fingers must be less bent than usual and the elbow be kept somewhat low. *Etouffes* chords are always arpeggioed.

Exercise

Left Hand



It is to be observed that the usual position of the right hand does not well admit of its giving the *Etouffes* as easily as the left hand.

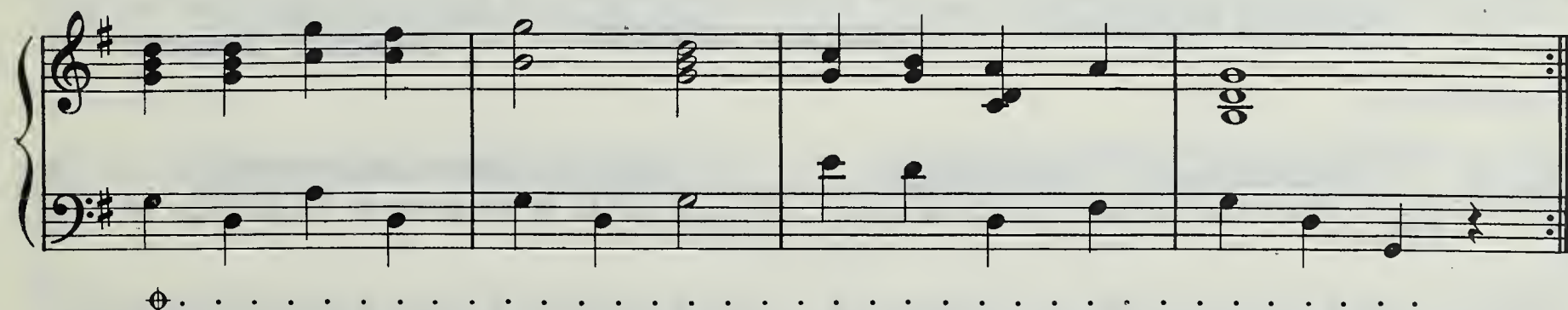
Care must be taken to keep the nails from coming in contact with the strings.

Perform the next two hand tune, giving strict attention to the foregoing instructions.

The left hand swaying between this sign ⊕ is to be played *Etouffed*, the performer being careful to have the palm of the hand near the strings that it may the more readily stifle or (dampen) the sound, and sound the string with a degree of force that there may be a sufficient quantity of vibration to be stifled with effect.

Exercise 23

Onward Christian Soldiers



Exercise with both hands - play 2^d finger and thumb. Exercise 24

Tune the Harp carefully.

The Key of E^b Concert Harp. Place F - G - C and D pedals down one notch.

BABY GRAND HARP Turn same accidental levers.

First system of Exercise 24. Treble staff: 4 3 2 1 2 1 2 1 2. Bass staff: 4 3 2 1 2 1 2 1 2. Three measures.

Keep left arm up. Right arm free - off of sounding board.

Second system of Exercise 24. Treble staff: 2 1 2 1 2 1 2. Bass staff: 4 3. Three measures.

After sounding the 2^d finger be sure it goes to the palm of the hand.

Third system of Exercise 24. Treble staff: 2 1 2 1 2 1 2. Bass staff: 4 3. Three measures.

Fourth system of Exercise 24. Treble staff: 2 1 2 1 2 1 2. Bass staff: 4 3. Three measures.

Exercise 25

Exercise 25. Treble staff: 4 3 1 2 1 2 1 2 1. Bass staff: 4 3 1 2 1 2 1 2 1. Two measures.

Exercise of fingers both hands 3^d and 2^d fingers. Exercise 26
Continue up one octave and down.

Exercise 26 consists of two measures. The first measure has a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a supporting line starting on G3, moving up stepwise to D4. The second measure continues the melodic line in the treble staff, moving down stepwise from D5 to G4, while the bass staff continues its supporting line, moving down stepwise from D4 to G3. Fingering numbers 1, 2, 3 are indicated above the treble staff notes.

Exercise 27

Exercise 27 consists of two measures. The first measure has a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a supporting line starting on G3, moving up stepwise to D4. The second measure continues the melodic line in the treble staff, moving down stepwise from D5 to G4, while the bass staff continues its supporting line, moving down stepwise from D4 to G3. Fingering numbers 1, 2, 3 are indicated above the treble staff notes.

Exercise 28

Exercise 28 consists of two measures. The first measure has a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a supporting line starting on G3, moving up stepwise to D4. The second measure continues the melodic line in the treble staff, moving down stepwise from D5 to G4, while the bass staff continues its supporting line, moving down stepwise from D4 to G3. Fingering numbers 2, 1, 4, 3, 4, 3, 4, 3, 4 are indicated above the treble staff notes.

Exercise 29

Exercise 29 consists of two measures. The first measure has a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a supporting line starting on G3, moving up stepwise to D4. The second measure continues the melodic line in the treble staff, moving down stepwise from D5 to G4, while the bass staff continues its supporting line, moving down stepwise from D4 to G3. Fingering numbers 2, 1, 3, 4, 3, 4, 3, 4, 3 are indicated above the treble staff notes.

Exercise 30

Exercise 30 consists of two measures. The first measure has a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a supporting line starting on G3, moving up stepwise to D4. The second measure continues the melodic line in the treble staff, moving down stepwise from D5 to G4, while the bass staff continues its supporting line, moving down stepwise from D4 to G3. Fingering numbers 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3 are indicated above the treble staff notes.

Exercise 31

Exercise 31 consists of two measures. The first measure has a treble staff with a melodic line starting on G4, moving up stepwise to D5, and a bass staff with a supporting line starting on G3, moving up stepwise to D4. The second measure continues the melodic line in the treble staff, moving down stepwise from D5 to G4, while the bass staff continues its supporting line, moving down stepwise from D4 to G3. Fingering numbers 4, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1 are indicated above the treble staff notes.

Exercise 2d, 3d and 4th fingers. Exercise 32
Play up the entire octave and down.

Exercise 33

Exercise 34

Exercise 35

Exercise 36

Exercise 37

Exercises 32 to 69 may be played in key of C, using same notes.

Exercise for both hands – replacing 2^d and 3^d fingers. Exercise 38

Exercise 38 consists of two measures. The first measure contains a treble staff with a sequence of eighth notes: G4 (finger 4), F#4 (finger 3), E4 (finger 2), D4 (finger 1), C4 (finger 2), B3 (finger 3), A3 (finger 2), G3 (finger 1), F#3 (finger 2), and E3 (finger 3). The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The second measure is identical to the first.

Exercise 39

Exercise 39 consists of two measures. The first measure contains a treble staff with a sequence of eighth notes: G4 (finger 4), A4 (finger 1), B4 (finger 2), C5 (finger 3), B4 (finger 2), A4 (finger 1), G4 (finger 2), F#4 (finger 3), E4 (finger 2), and D4 (finger 1). The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The second measure is identical to the first.

Exercise 40

Exercise 40 consists of two measures. The first measure contains a treble staff with a sequence of eighth notes: G4 (finger 1), A4 (finger 4), B4 (finger 3), C5 (finger 2), B4 (finger 3), A4 (finger 4), G4 (finger 3), F#4 (finger 2), E4 (finger 3), and D4 (finger 4). The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The second measure is identical to the first.

Exercise 41

Exercise 41 consists of two measures. The first measure contains a treble staff with a sequence of eighth notes: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 3), F#4 (finger 2), E4 (finger 3), and D4 (finger 2). The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The second measure is identical to the first.

Exercise 42

Exercise 42 consists of two measures. The first measure contains a treble staff with a sequence of eighth notes: G4 (finger 4), F#4 (finger 3), E4 (finger 2), D4 (finger 1), C4 (finger 2), B3 (finger 3), A3 (finger 2), G3 (finger 1), F#3 (finger 2), and E3 (finger 3). The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The second measure is identical to the first.

Exercise 43

Exercise 43 consists of two measures. The first measure contains a treble staff with a sequence of eighth notes: G4 (finger 4), A4 (finger 2), B4 (finger 3), C5 (finger 2), B4 (finger 2), A4 (finger 3), G4 (finger 1), F#4 (finger 2), E4 (finger 1), and D4 (finger 2). The bass staff has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The second measure is identical to the first.

Exercise 44

Play each exercise up entire octave and down.

Exercise 44 in B-flat major, 4/4 time. The exercise consists of two measures. The first measure shows an ascending scale from B-flat to G with fingerings 4, 1, 2, 3, 2, 3, 2, 3, 2, 1. The second measure shows a descending scale from G to B-flat with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass line provides a steady accompaniment of eighth notes.

Exercise 45

Exercise 45 in B-flat major, 4/4 time. The exercise consists of two measures. The first measure shows an ascending scale from B-flat to G with fingerings 1, 4, 3, 2, 3, 2, 3, 2, 3, 4. The second measure shows a descending scale from G to B-flat with fingerings 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass line provides a steady accompaniment of eighth notes.

Exercise 46

Exercise 46 in B-flat major, 4/4 time. The exercise consists of two measures. The first measure shows an ascending scale from B-flat to G with fingerings 1, 2, 3, 4, 3, 4, 3, 4, 3, 2. The second measure shows a descending scale from G to B-flat with fingerings 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass line provides a steady accompaniment of eighth notes.

Exercise 47

Exercise 47 in B-flat major, 4/4 time. The exercise consists of two measures. The first measure shows an ascending scale from B-flat to G with fingerings 4, 3, 1, 2, 1, 2, 1, 2, 1, 3. The second measure shows a descending scale from G to B-flat with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass line provides a steady accompaniment of eighth notes.

Exercise 48

Exercise 48 in B-flat major, 4/4 time. The exercise consists of two measures. The first measure shows an ascending scale from B-flat to G with fingerings 4, 1, 3, 2, 4, 2, 3, 2, 3, 1. The second measure shows a descending scale from G to B-flat with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass line provides a steady accompaniment of eighth notes.

Exercises 32 to 69 may be played in key of C, using same notes.

Exercise 49

Exercise 50

Exercise 51

Practice carefully - Both fingerings.

Exercise 52

Exercise 53

Exercise 54

2 3 2 3 4 3 2 3 2 3 2 3 4 3 4 3 2
3 4 3 4 3 2 3 2 3 4 3 4 3 2 3 2 3

simile

Exercise 55

4 1 2 1 2 1 2 1 3

Exercise 56

4 2 1 2 1 2 1 2

Exercise 57

2 2 2 2 2 2 2 2 4 3 4 3 4 3 4 3

Exercise 58

3 2 3 2 3 2 3 2 4 3 4 3 4 3 4 3

Exercise 59

Exercise 60

Exercise 61

Arms steady—the action is of the fingers only.

Exercise 62

Exercises 32 to 69 may be played in key of C, using same notes.

Exercise 63

Double thirds—practice very slowly—increasing in tempo only so fast as you are able to play evenly.

Exercise 63 is a piano exercise in B-flat major, consisting of two staves. The treble staff contains a sequence of double thirds (dyads) starting from B-flat, with fingering numbers 2, 1, 2, 1, 2, 1, 2 written above the notes. The bass staff contains a sequence of double thirds starting from B-flat, with fingering numbers 4, 3, 4, 3, 4, 3, 4 written below the notes. The exercise is marked with a greater-than sign (>) under each pair of notes, indicating a crescendo or emphasis.

Exercise 64

Exercise 64 is a piano exercise in B-flat major, consisting of two staves. The treble staff contains a sequence of double thirds (dyads) starting from B-flat, with fingering numbers 1, 2, 1, 2, 1, 2, 1 written above the notes. The bass staff contains a sequence of double thirds starting from B-flat, with fingering numbers 3, 4, 3, 4, 3, 4, 3 written below the notes. The exercise is marked with a greater-than sign (>) under each pair of notes, indicating a crescendo or emphasis.

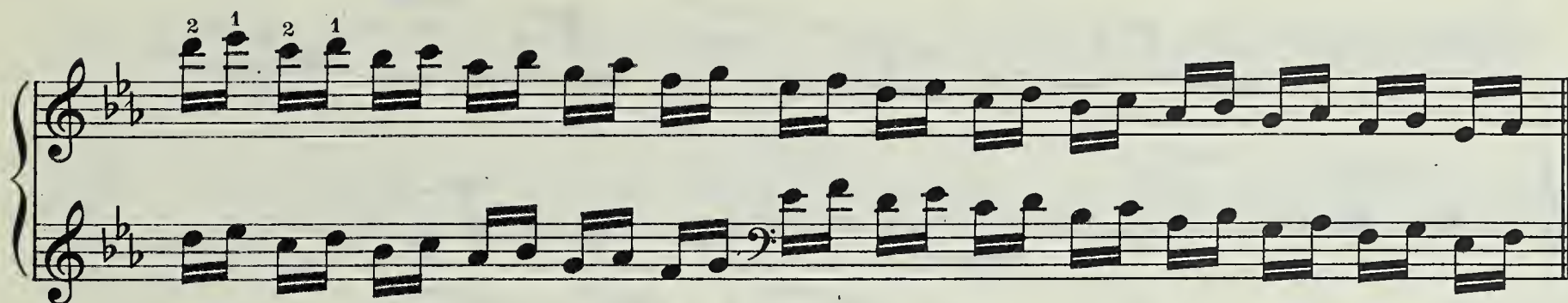
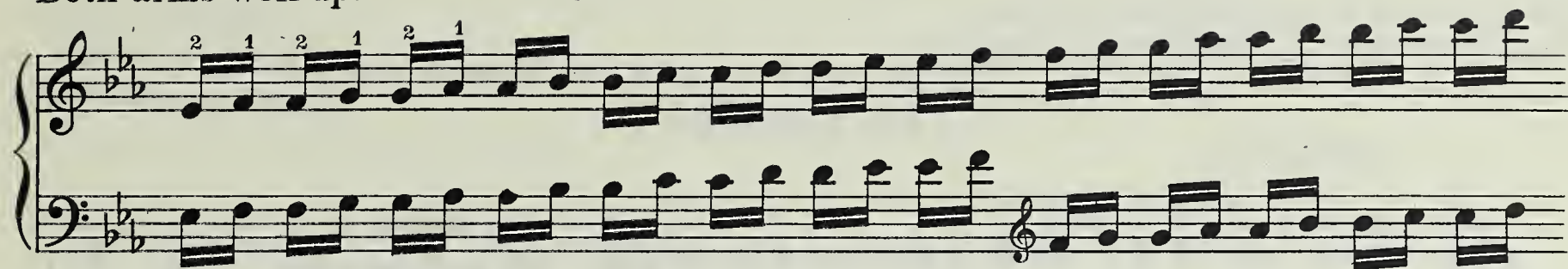
Exercise 65

Exercise 65 is a piano exercise in B-flat major, consisting of two staves. The treble staff contains a sequence of double thirds (dyads) starting from B-flat, with fingering numbers 2, 1, 2, 1, 2, 1, 2 written above the notes. The bass staff contains a sequence of double thirds starting from B-flat, with fingering numbers 4, 3, 4, 3, 4, 3, 4 written below the notes. The exercise is marked with a greater-than sign (>) under each pair of notes, indicating a crescendo or emphasis.

Exercise 66

Exercise 66 is a piano exercise in B-flat major, consisting of two staves. The treble staff contains a sequence of double thirds (dyads) starting from B-flat, with fingering numbers 1, 2, 1, 2, 1, 2, 1 written above the notes. The bass staff contains a sequence of double thirds starting from B-flat, with fingering numbers 3, 4, 3, 4, 3, 4, 3 written below the notes. The exercise is marked with a greater-than sign (>) under each pair of notes, indicating a crescendo or emphasis.

Exercise 67
Both arms well up.



Exercise 68



Exercise 69



Concert Harp: Place all pedals down one notch (center place.)

Baby Grand Harp: All strings open.

Tune your harp carefully before playing.

The Lorelei

Andantino

I know not what is the feeling
That o'er my heart steals so sad to-day;
A legend of days departed
Will from my mind not away.
The air is cool and it darkens
And calmly flows the Rhine,
While o'er the mountain summit
The evening sunbeams shine.

A maiden there is seated
Of wondrous beauty rare,
Her gold and her jewels sparkle;
She combs her golden hair.
With comb of bright gold she combs it,
And sings so plaintively.
Oh potent and strange the accents
Of that wild melody!

The boatman in yonder shallop
Is seized with a wild delight.
He sees not the cliffs before him;
He gazes alone on the heights.
Methinks the wild waves will swallow
Both bark and boatman ere long.
The Lorelei who has done this
By might of magic song. (64)

Concert Harp.

Place all pedals down one notch and the F 2 notches.

Baby Grand Harp.

Turn each F sharpening finger.

My Old Kentucky Home

VAN VEACHTON ROGERS

Andante

p

Fix C#

Fix C \flat

mf

pp

Baby Grand Harp.

Tune down $\frac{1}{2}$ tone each B to B \flat .

Concert Harp.

Place all pedals down one notch except "B."

Lullaby - Harpalogue

VAN VEACHTON ROGERS

All measures of the right hand are to be played glissando, using the second finger in ascending and the first (thumb) in descending, applying the crescendos and diminuendos as indicated in the first measure of the selection.

glissicato
Andante

pp *ppp*

rallentando *allonger* *ppp R*

1 2 3 4 L

We assume that the pupil has given careful attention to all of the rules, figures and information presented in the four previous lessons, and we will therefore proceed to play a series of progressive studies, which will permit the student to develop what he has already learned.

Study for Singing Touch

In this pleasant study the hands are carried quite free, playing with even finger touch. The object is to obtain the same tone-quality with both hands.

Exercise 70

Count 1, 2, 3, 4, slowly.

Accent on 4th finger and thumb each time.

Note in these exercises that the proper fingering is marked.

Special accent should be placed on the bass tones, that their duration may be prolonged to their full value.

These exercises should be played many times, in order to get the full benefit of them, and will assist you in playing future lessons easily.

Exercise 71

41050

In order to be benefitted fully with the playing of this exercise, be sure your finger-
ing is correct as shown, and play each note with equal strength of touch.

The right hand plays melody and should be played louder than the left hand; these long
tones should be allowed to sing as long as possible after they have been sounded. The left
hand plays the accompaniment.

Exercise 72

The musical score for Exercise 72 is written in 4/4 time. It consists of four systems, each with a treble and bass staff. The right hand (treble clef) plays a melody of half notes, each with an accent (>). The left hand (bass clef) plays a continuous eighth-note accompaniment. The first system includes a fingering diagram for the left hand: 4 3 2 1. The exercise concludes with a double bar line and repeat dots in the final measure of the fourth system.

Concert Harp:

Place all pedals down one notch and F 2 notches.

Baby Grand Harp:

Turn each F accidental lever.

Grace Notes are played as shown below.

Slurring of the thumb is at times admissible.



In "The Last Rose of Summer," the 3^d D lever must be turned where indicated in the music. The lever is turned horizontally with the string, so that it presses directly against it, then in following measure, lever is turned to original position as shown in Lesson I, page 68.

The Last Rose of Summer- Old Melody

'Tis the last rose of summer	I'll not leave thee, thou loved one,	So soon may I follow
Left blooming alone,	To pine on the stem.	When friendships decay,
All her lovely companions	Since the lovely are sleeping,	And from love's shining circle
Are faded and gone.	Go sleep thou with them.	The gems drop away.
No flower of her kindred,	Thus kindly I'll scatter	When true hearts lie withered
No rosebud is nigh,	The leaves o'er the bed,	And fond ones are flown,
To reflect back her blushes	Where thy mates of the garden	Oh, who would inhabit
Or give sigh for sigh.	Lie scentless and dead.	This bleak world alone?

Study in lightness of touch and tone quality.
Same fingering as Exercise

Exercise 73

The first system of musical notation for Exercise 73 consists of two staves. The upper staff is in treble clef with a 4/4 time signature, featuring a continuous eighth-note scale starting on G4. The lower staff is in bass clef, showing a sequence of chords: a triad of G2, B2, and D3 in the first measure, followed by a half note G2 in the second, and half notes B2 and D3 in the third and fourth measures. Each measure in the bass staff includes a fingering number (3, 2, 3, 2) and an accent (>) over the note.

The second system of musical notation continues the exercise. The upper staff maintains the eighth-note scale. The lower staff features a sequence of chords: a triad of G2, B2, and D3 in the first measure, followed by a half note G2 in the second, and half notes B2 and D3 in the third and fourth measures. Each measure in the bass staff includes a fingering number (3, 1, 3, 2) and an accent (>) over the note.

The third system of musical notation continues the exercise. The upper staff maintains the eighth-note scale. The lower staff features a sequence of chords: a triad of G2, B2, and D3 in the first measure, followed by a half note G2 in the second, and half notes B2 and D3 in the third and fourth measures. Each measure in the bass staff includes a fingering number (1, 1, 1, 1) and an accent (>) over the note.

The fourth system of musical notation concludes the exercise. The upper staff maintains the eighth-note scale. The lower staff features a sequence of chords: a triad of G2, B2, and D3 in the first measure, followed by a half note G2 in the second, and half notes B2 and D3 in the third and fourth measures. Each measure in the bass staff includes a fingering number (3, 2, 1, 1) and an accent (>) over the note. The system ends with a double bar line and repeat dots.

See figure 16

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures. Above the first measure, there are rhythmic markings: "1 4 1 4 1 4 1 4 1 4 1". Above the second measure, there are rhythmic markings: "1 4 1 4". Above the third measure, there are rhythmic markings: "1 4 1 4". The melody consists of eighth and sixteenth notes, and the accompaniment consists of eighth and sixteenth notes. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into three measures. The first measure shows the beginning of the melody and bass line. The second and third measures show the continuation of the melody and bass line, with some notes beamed together. The score is written in a simple, clear style.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into three measures. The first measure shows the beginning of the melody and bass line. The second measure continues the melody and bass line. The third measure shows the end of the melody and bass line, with a final double bar line.

[illegible]

Exercise 76

A musical score for the song "The Rose Tree". It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The bass line consists of a series of eighth notes, with some measures containing beamed eighth notes. The score is divided into two systems, each with two measures. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The bass line consists of a series of eighth notes, with some measures containing beamed eighth notes.

Exercise 77

1 2 1 2 1 2 1 2 1 2 1 2 1
2 1 2 1 2 1 2 1 2 1 2 1 2

simile

Exercise 78

2 1 2 1 2 1 2 1 2 1 2 1 2
1 2 1 2 1 2 1 2 1 2 1 2 1

simile

Exercise 79

1 3 2 1 2 3 1 3 2 1 2 3 1
3 2 1 3 1 2 3 2 1 3 1 2 3

simile

Exercise 80

3 1 2 3 2 1 3 1 2 3 2 1 3
1 2 3 1 3 2 1 2 3 1 3 2 1

simile

Exercise 81

2 1 2 1 2 1 2 1 2 1 2 1 2
1 2 1 2 1 2 1 2 1 2 1 2 1

simile

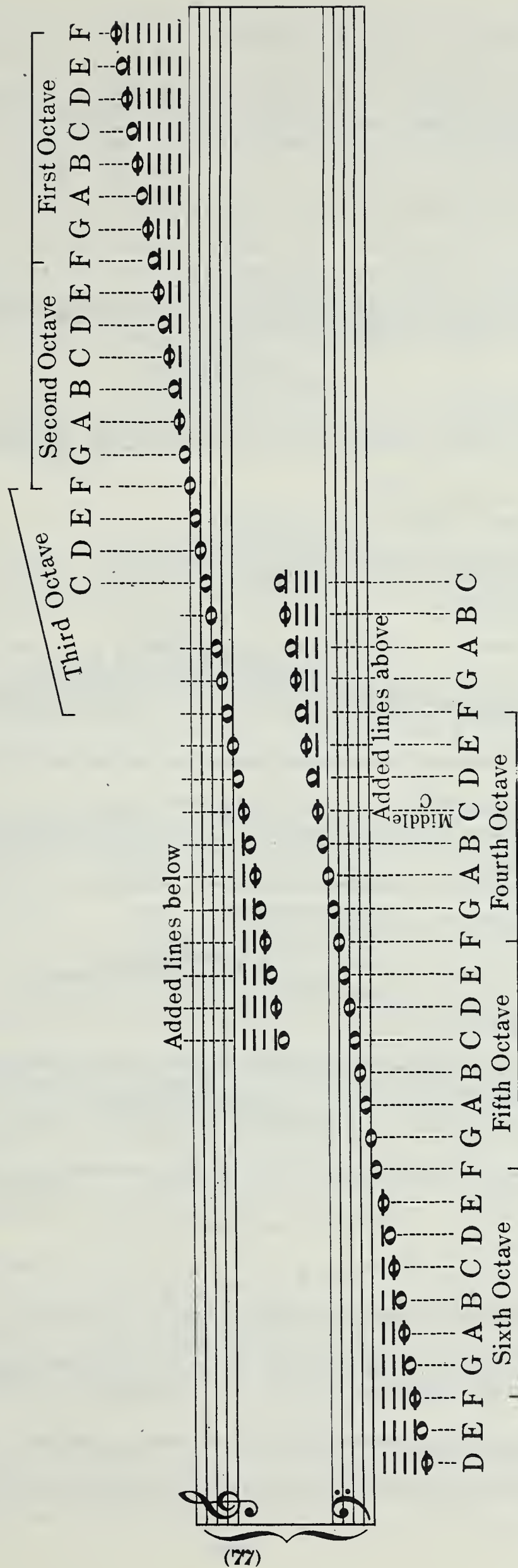
Exercise 82

1 4 3 2 1 2 3 4 1 4 3 2 1 2 3 4 1 4 3
4 3 2 1 4 1 2 3 4 3 2 1 4 1 2 3 4 3 2

simile

Concert Harp

Chart showing the position of the notes on the staves in relation to the string board of the harp of 45 strings.



This chart is to be carefully studied until you are perfectly familiar with each note on the staves. Each string is capable of three tones - Flat, Natural and Sharp.

Before playing compare your hand positions with Figure 8, Lesson on page 19. Note the position of the fingers on the strings.

Exercise 83



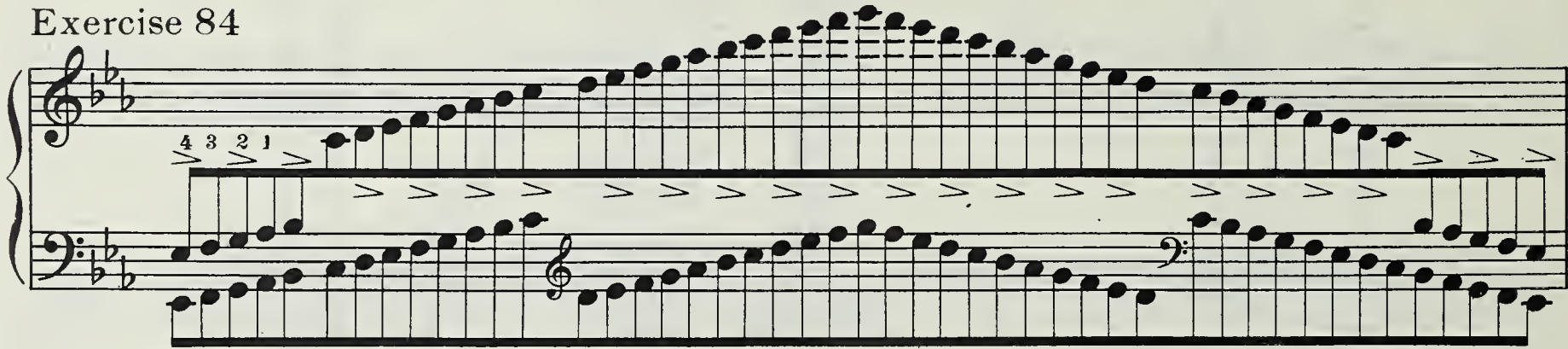
Repeating notes of a melody for the right hand gives an elasticity and swinging movement. After learning Exercise 83 carefully and slowly, gradually play faster.

To secure steady, even playing, practice each triplet until it goes easily. Play the first triplet, second and third, over and over. Finally play the whole without once tripping or stumbling. It will be useful to play this exercise well.

Cautions

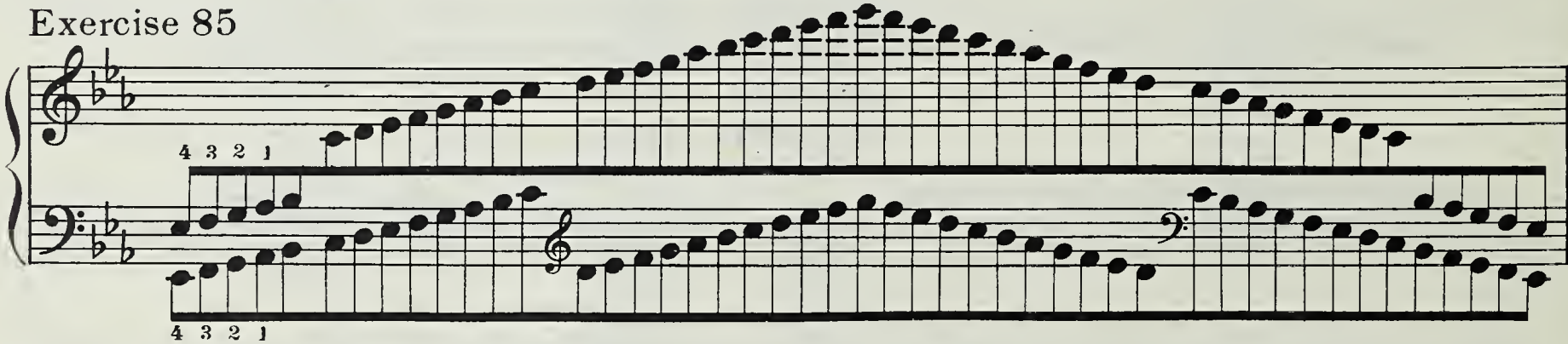
- (a) Have you tuned the harp?
- (b) Are you practising slowly, firmly, evenly, relaxing the muscles, and studying to prepare fingers ahead?
- (c) Are you keeping “thumbs up?!!”
- (d) Are you playing in the center of the strings?
- (e) Are you keeping fingers, wrists, and arms supple?
- (f) Are you comparing your positions frequently with Figures?
- (g) Do you play haltingly?

Exercise 84

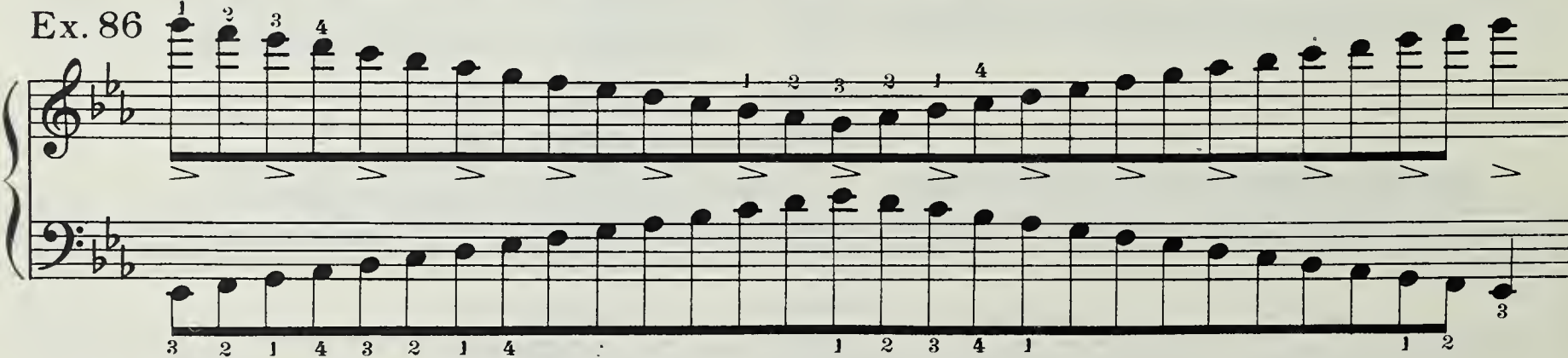


Play each note with equal strength of touch.

Exercise 85



Ex. 86



Now reverse the above exercise by beginning left hand thumb on E_ right hand 3d finger on G above_ practice many times until you can play this exercise evenly.

Exercise 87

Exercise 87 is a piano exercise in B-flat major, 4/4 time. It consists of five systems of two staves each. The first system includes fingering numbers: 4 3 2 1 2 3 4 in the right hand and 4 3 2 1 2 3 4 in the left hand. The exercise features ascending and descending eighth-note patterns with various articulation marks like accents and slurs.

Exercise 88

Exercise 88 is a piano exercise in B-flat major, 4/4 time. It consists of two systems of two staves each. The first system includes fingering numbers: 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 in the right hand. The exercise features ascending and descending eighth-note patterns with accents. The second system ends with the word *simile*.

Trill

Exercise 89

Practice slowly and evenly, gradually increasing the tempo.

Keep fingers, hands and arm relaxed.

Practice all fingerings.

1 2 1 3 1 2 1 3 1 2 1 3
1 2 1 2 1 2 1 2 1 2 1 2

Exercise 90

Play octave lower.
Now use 4th and 3d fingers with each hand_ then 3d and 2d, and again 2d and 1st.
Now accent lower note of trill_ then accent upper note.

Exercise 91

2 3 4 2 3 4

3 2 1 4 3 2 1

stacc.

2 2 2 2 2 2

Exercise 92

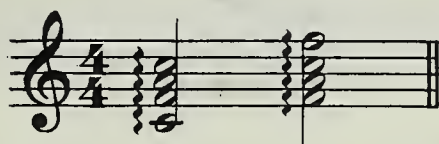
1 1 1 1 1 1

étouffez

Arpeggios

(or broken chords)

All the notes of the chord are to be sounded consecutively in rapid succession.



Chords so played are called *Arpeggio Chords*. The notes must be sounded with precision and equal strength of touch.

Exercise

Right Hand

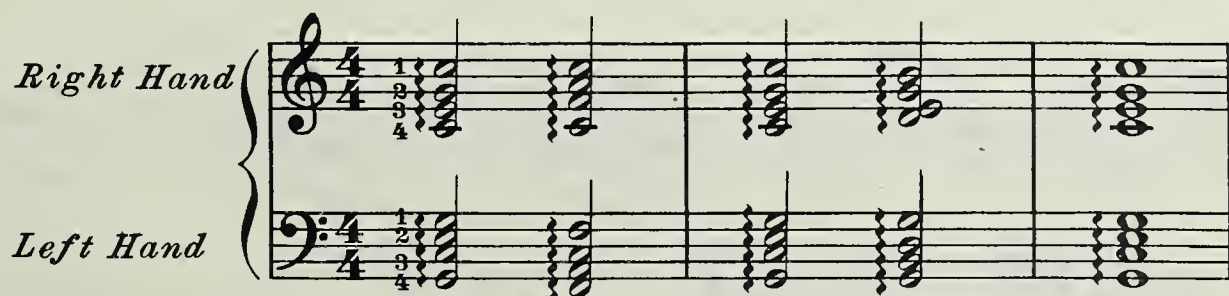


The sounding of the arpeggio chord with the left hand will be similar to that of the right; care being taken to allow the fingers to do the playing, also to bring the hand quickly back, moving the arm but slightly.

Left Hand



In the following exercise the chords are varied. In performing this, the pupil will see that the strings are to be sounded by the fingers, in position as in the 4th lesson, Figures 14 and 15. Study to prevent the nails from coming in contact with the strings and thereby checking the string's vibration.



§ Sign for the arpeggio chords.

Play each note with equal strength of touch, at first slowly, but gradually increasing in rapidity.

Exercise 93

The musical score for Exercise 93 is written for piano in 6/8 time. It consists of five systems of two staves each. The first system includes fingering numbers 1, 2, and 3 for the first three notes in both hands. The exercise features a continuous pattern of eighth-note triplets in both hands, with the right hand playing a descending line and the left hand playing an ascending line. The piece concludes with a double bar line and a final chord in the right hand, with fingering 1, 2, 3 indicated.

Exercise 94

This musical score is for Exercise 94, a piano exercise in 6/8 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system includes fingerings (1, 2, 3) and slurs. The second system continues the melodic and harmonic patterns. The third system features a descending melodic line in the treble. The fourth system shows a more active bass line. The fifth system concludes with a repeat sign and a final cadence, including a fourth finger fingering in the bass staff.

Exercise 95

simile

Exercise 95 consists of five measures. The first measure contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G3, F3, E3), with fingerings 1, 2, 3, 1, 2, 3 indicated. The subsequent measures continue with similar eighth-note patterns. The piece concludes with a repeat sign and a double bar line.

Exercise 96

Exercise 96 consists of five measures. The first measure contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G3, F3, E3), with fingerings 1, 2, 3, 1, 2, 3 indicated. The subsequent measures continue with similar eighth-note patterns. The piece concludes with a repeat sign and a double bar line.

Exercise 97

Exercise 97, measures 1-5. The piece is in 6/8 time. Measures 1-5 show a sequence of chords and melodic lines in both staves. Fingerings are indicated by numbers 1-4. Measure 5 ends with a double bar line.

Exercise 98

Exercise 98, measures 1-5. The piece is in 6/8 time. Measures 1-5 show a sequence of chords and melodic lines in both staves. Fingerings are indicated by numbers 1-4. Measure 5 ends with a double bar line.

Place all the fingers as in Figures 14 and 15, Lesson on Chords, page 33.

Study to make the technic fluent, sure and natural.

In practicing the next exercise the pupil will be careful when crossing the hands, to have the fingers always prepared for the notes about to be played; by which he will prevent a break in the succession of the notes:

Note: The letters R. H. signify right hand and L. H. signifies left hand.

Exercise 99

The musical score for Exercise 99 is written in 4/4 time and consists of three systems of two staves each. The first system shows the right hand (R.H.) playing a sequence of eighth notes ascending and then descending, while the left hand (L.H.) plays a similar sequence. The second system continues this pattern with more complex crossing of the hands. The third system concludes the exercise with a final cadence. The notation includes slurs, ties, and dynamic markings like 'R.H.' and 'L.H.'.

Exercise 100

The first system of musical notation for Exercise 100 is written in 4/4 time. It consists of a grand staff with a treble and bass clef. The treble staff begins with a 4-measure phrase: the first measure contains a whole note G4, the second a half note A4, the third a half note B4, and the fourth a whole note C5. A slur connects the first and second measures, and another slur connects the third and fourth. The bass staff begins with a 4-measure phrase: the first measure contains a whole note G3, the second a half note A3, the third a half note B3, and the fourth a whole note C4. A slur connects the first and second measures, and another slur connects the third and fourth. The system continues with two more measures in the treble staff and two more in the bass staff, each containing a whole note G, A, B, and C respectively, with slurs connecting the first two and last two measures of each staff.

The second system of musical notation for Exercise 100 continues the piece. It consists of a grand staff with a treble and bass clef. The treble staff begins with a 4-measure phrase: the first measure contains a whole note D5, the second a half note E5, the third a half note F5, and the fourth a whole note G5. A slur connects the first and second measures, and another slur connects the third and fourth. The bass staff begins with a 4-measure phrase: the first measure contains a whole note D4, the second a half note E4, the third a half note F4, and the fourth a whole note G4. A slur connects the first and second measures, and another slur connects the third and fourth. The system continues with two more measures in the treble staff and two more in the bass staff, each containing a whole note D, E, F, and G respectively, with slurs connecting the first two and last two measures of each staff.

The third system of musical notation for Exercise 100 continues the piece. It consists of a grand staff with a treble and bass clef. The treble staff begins with a 4-measure phrase: the first measure contains a whole note A5, the second a half note B5, the third a half note C6, and the fourth a whole note D6. A slur connects the first and second measures, and another slur connects the third and fourth. The bass staff begins with a 4-measure phrase: the first measure contains a whole note A3, the second a half note B3, the third a half note C4, and the fourth a whole note D4. A slur connects the first and second measures, and another slur connects the third and fourth. The system continues with two more measures in the treble staff and two more in the bass staff, each containing a whole note A, B, C, and D respectively, with slurs connecting the first two and last two measures of each staff.

The fourth system of musical notation for Exercise 100 continues the piece. It consists of a grand staff with a treble and bass clef. The treble staff begins with a 4-measure phrase: the first measure contains a whole note E5, the second a half note F5, the third a half note G5, and the fourth a whole note A5. A slur connects the first and second measures, and another slur connects the third and fourth. The bass staff begins with a 4-measure phrase: the first measure contains a whole note E4, the second a half note F4, the third a half note G4, and the fourth a whole note A4. A slur connects the first and second measures, and another slur connects the third and fourth. The system continues with two more measures in the treble staff and two more in the bass staff, each containing a whole note E, F, G, and A respectively, with slurs connecting the first two and last two measures of each staff.



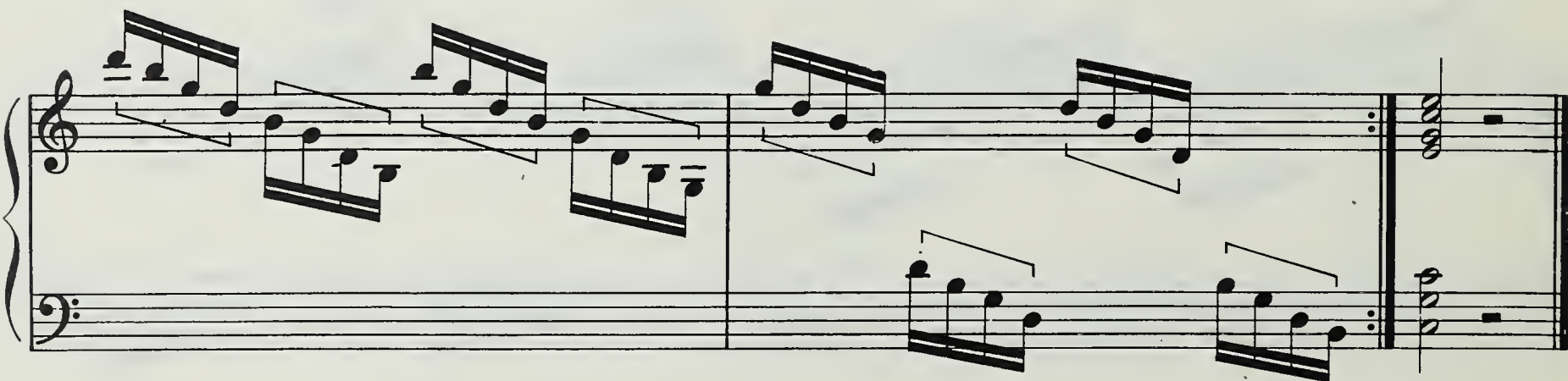
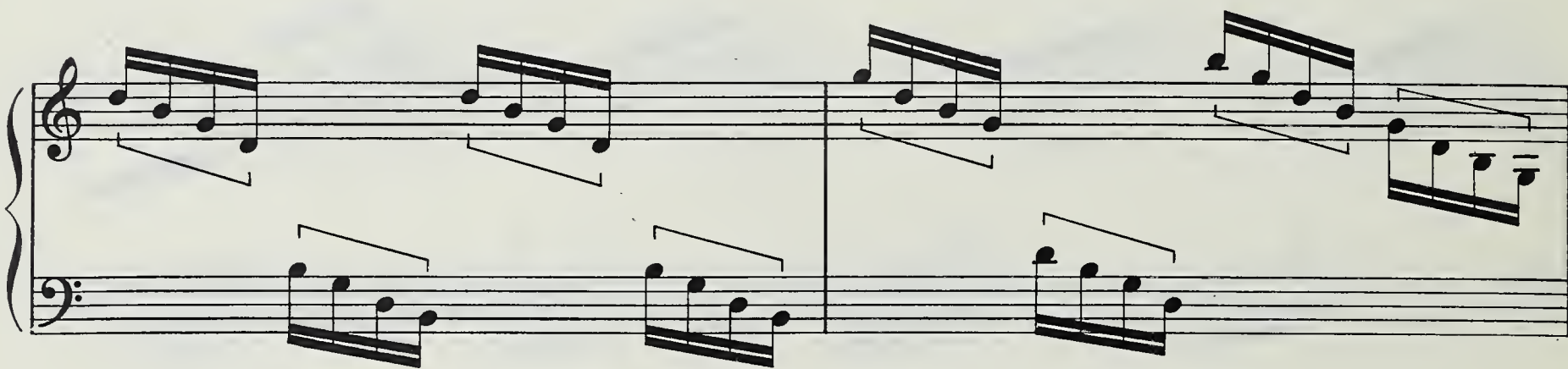
Exercise 101

The first system of musical notation for Exercise 101 is written in 4/4 time. It consists of two staves. The right-hand staff (treble clef) begins with a four-measure phrase: the first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with fingerings 1, 2, and 3 indicated above them; the second measure contains a quarter note C5, a quarter note B4, and a quarter note A4; the third measure contains a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The left-hand staff (bass clef) begins with a four-measure phrase: the first measure contains a quarter note G3, a quarter note F3, and a quarter note E3, with fingerings 1, 2, and 3 indicated above them; the second measure contains a quarter note D3, a quarter note C3, and a quarter note B2; the third measure contains a quarter note A2, a quarter note G2, and a quarter note F2; the fourth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The system concludes with two measures of continuation in both hands.

The second system of musical notation for Exercise 101 continues the exercise. It begins with the right-hand staff (treble clef) marked "R.H." above the first measure. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with fingerings 1, 2, and 3 indicated above them. The system continues with two measures of continuation in both hands.

The third system of musical notation for Exercise 101 continues the exercise. It consists of two staves. The right-hand staff (treble clef) begins with a four-measure phrase: the first measure contains a quarter note G4, a quarter note A4, and a quarter note B4; the second measure contains a quarter note C5, a quarter note B4, and a quarter note A4; the third measure contains a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The left-hand staff (bass clef) begins with a four-measure phrase: the first measure contains a quarter note G3, a quarter note F3, and a quarter note E3; the second measure contains a quarter note D3, a quarter note C3, and a quarter note B2; the third measure contains a quarter note A2, a quarter note G2, and a quarter note F2; the fourth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The system concludes with two measures of continuation in both hands.

The fourth system of musical notation for Exercise 101 continues the exercise. It consists of two staves. The right-hand staff (treble clef) begins with a four-measure phrase: the first measure contains a quarter note G4, a quarter note A4, and a quarter note B4; the second measure contains a quarter note C5, a quarter note B4, and a quarter note A4; the third measure contains a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The left-hand staff (bass clef) begins with a four-measure phrase: the first measure contains a quarter note G3, a quarter note F3, and a quarter note E3; the second measure contains a quarter note D3, a quarter note C3, and a quarter note B2; the third measure contains a quarter note A2, a quarter note G2, and a quarter note F2; the fourth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The system concludes with two measures of continuation in both hands.



ff

Concert Harp:
Let up B pedals.
Baby Grand Harp:
Turn each B down.

fff sempre

dim.

B \flat

Baby Grand Harp:
Turn all B levers.
Concert Harp:
Put on all B pedals.

mf

dim.

p

B \natural

pp

ppp

dim.

Baby Grand Harp after playing turn up each "B" string one half tone.

Recapitulation and Review

1. Previous exercises should be played repeatedly for the development of technic, which is the foundation of all future work.
2. Carelessness is never excusable. If you want to play, do so with a strength of purpose.
3. Play every day with great care, each exercise and selection. Now commit to memory by playing thoughtfully and frequently.
4. Study your selections carefully when not at your instrument.
5. Strengthen your weak fingers by proper scale work. Use your levers (or pedals) accurately, with system, always move them the same place in the exercise or number.
6. Take up new exercises, of your own selection or those recommended by your teacher or the authors upon request. Careful attention should be given to the system of fingering, as noted in previous examples, and if you are in doubt, refer to similar examples and illustrations which will be found in some one of the other lessons.
7. Melody notes should always be played more prominently than the accompaniment; arpeggios, even and legato.
8. In crescendos and diminuendos, graduate in proportion to the number of bars or the phrase that the crescendos or diminuendos both include.
9. Play all solos before as many persons and as often as possible.
10. In all brilliant compositions of rapid execution, be sure of every note, that it is executed with freedom and not slighted, whether *pp* or *ff*.

Tone Color of Harp Sounds

The reason ~~that~~ the harp has been beloved through ages is that its tone quality is absolutely pure. One recognizes that the sunlight will penetrate where artificial light will not. Just so, because of the purity of the tone of the harp, it will cut through the orchestra or band (when well sounded) because of this very distinctiveness and purity.

The tone of the piano is of the same distinct color, but it has all of the varieties of tint of that one principal color, just as an etching has all the tints of the crayon. On the harp there are many distinct principal colors. To illustrate: A picture done in crayon drawing would be like that produced from the piano. The harp would be the same picture, but painted with all the principal colors and all the tints which make it exquisite. The first color on the harp is produced by sounding the string in the center, giving a beautiful, round, rich, diapason tone. The second color is produced by sounding the strings directly under the neck of the harp near the agraffe or upper end of string, producing an explosive and compact, brilliant tone. Another color is given by sounding the strings at the lowest extremity by the use of the finger nails, producing a banjo-like tone. The fourth color, known as harmonics, is produced by stopping the strings in the center while sounding them in the usual manner. The quality of tone is charming and the latest method of showing the place to sound the string is by use of small dots or marks on the string, giving the exact location, so that the professional or amateur may always be sure of producing these clear and beautiful tones. A split harmonic might mar the beauty of an otherwise charming selection. Another color is the *etouffe*, a stifled or dampened sound, which is done by vigorously attacking the string with dynamic force and instantly stifling. This is most effective in the lower and center registers of the harp, and illustrates clearly the beautiful words of Longfellow in his memoriam, when he speaks of the tragic death of his wife by fire:

“Time has laid his hand
Upon my heart, gently, not smiting it,
But as a harper lays his open palm
Upon his harp, to deaden its vibrations.”

It is surprising to realize that the harp tone has lived through three thousand years without change of quality. It has been improved, however, in power by modern acousticians and inventions, so that the intonation is exact, but it is easily seen that the tone produced from the gut string, vibrated with the human finger, flesh to flesh, vibrated on the wooden sounding board and in the air, has not been changed during this marvelously long period.

THE HARP THAT KING ALFRED PLAYED

MORE than a thousand years ago, when Alfred the Great was King of England, his eldest son, Prince Edward, was the happiest boy in the realm. No one loved games and sports more than he. No one sang as blithely as he made his way through the castle forest, and because of his sunny nature and merry ways he was called by those who loved him, The Joyous.

One day this high-born youth ran into the castle hall, his cheeks flushed to the color of cardinal flowers, his eyes agleam with delight. "Mother," he cried, as he dropped on his knees beside the queen's chair, "such a splendid present. Father has given me a harp, and says I am to have a teacher so I may learn to play."

Royal mothers are just like ordinary ones, and love better than anything else to have their children with them. So Queen Ethelswitha put aside her embroidery, her gray eyes gazing fondly into the blue ones of her boy.

"Yes," she answered softly. "And my Edward must be a diligent pupil, for there is a glorious reason why every child of Alfred the Great should love the Harp."

And swallows and linnets, twittering outside the window, seemed to chirp in concert, "Yes, yes."

The young prince bent near his mother, waiting for her to begin. He loved stories, this lad of a thousand years ago, and many, many a thrilling one he heard. Minstrels who sang in the castle hall recounted achievement of heroes past; each wanderer who came by had a tale to tell of far lands visited, and soldiers scarred and old, who had served his grandfather before his father was king, talked of battles fought and victories won until the boy's soul seemed to be on fire.

But best of all he loved the stories his mother told. Queen Ethelswitha spoke softly, as if the thought of the tale awakened memories. She was a beautiful woman, sunny-faced and copper-haired, and her voice was sweet.

"During the sorrowful days when the Danes overran our land," she began, "and it seemed as if thy father was to be not a king but a captive, it was a harp, a minstrel's harp, that saved him and his land."

Prince Edward started.

"The harp saved him!" he exclaimed. "How?"

"In this way. He knew the only hope of vanquishing the foe lay in finding out their strength and numbers, and none but his own eyes would he trust to count them. But how was the King of the Saxons to go into the camp of the Norsemen? It seemed an impossible thing, but as he pondered the question he found a way. He remembered that harpists are free to wander at will through camp or court and no one questions, because music makers are joy bringers, and high and low welcome them alike. So he garbed himself as a minstrel and made his way through Selwood Forest. Sometimes at manors along the road, country folk danced to his music; sometimes they tossed him a coin for his songs, little dreaming he was their king. And thy royal father took the money with a gracious 'Thank thee,' and journeyed on until he came to the camp of Guthrun the Viking."

"And did the Danes not suspect?" the prince interrupted.

"Suspect!" the queen repeated. "Nay, nay. The soldiers received him merrily, for they welcome a bit of entertainment. Even Guthrun himself was gladdened by the songs and praised the minstrel who played so well. But the king, thy father, did something besides play. He used his eyes and his brains, and while he entertained the Norsemen with his merry lays, he was gaining knowledge that enabled him to defeat them."

"Thus, my Edward, it was a harp that made possible the great victory of Athedune. It was a harp that saved our land."

For a minute neither spoke. The queen sat silently thinking of all the harp had meant to her country, while Edward watched the sands in the hour-glass drop slowly, steadily. His blue eyes were flashing. To him his father, Alfred, was the most wonderful man in the world, and wonderful indeed was the thought of how, as a minstrel, he had gone into the camp of the Norsemen.

"I knew the harp was a splendid instrument," he said, after a while, "but did not dream it had a story like that."

"A story like that," the queen repeated. "I have not told thee half. The harp has a long, long story, every page of which is beautiful." Then, while the swallows and linnets twittered beyond the windows, and the hour-glass beside them marked the passing of the moments, Queen Ethelswitha told how, in the long ago, the harp, said to have been invented by Jubal, made music for the Pharaohs in their palaces beside the Nile, and of how, in the halls of Assyria and Babylonia, it was loved, and honored.

"And another sweet tale," she continued, as she bent to stroke young Edward's hair, "tells of David, the son of Jesse, who was a

shepherd boy on the Hebron Hills. Often he sang as he worked, sang the reaping and gleaming songs of Israel, playing an accompaniment upon the harp. One day, as he wandered hither and yon with his white flocks, petting the gentle ewes and watching that the lambs strayed not into dangerous places, a message came, bidding him hasten into the presence of Saul, the king, who was nervous and ill. David went and sang songs that soothed and cheered King Saul, who loved him and made him his armor bearer. And afterward David himself became King of Israel and wrote for us the beautiful Psalms.

"Then, there was the harp at Tara."

Young Edward spoke quickly:

"Tara; dost thou mean the Irish Tara?"

The queen nodded.

"Aye, Tara in Ireland, the gathering place of the great of that land. Long ago, in November of each year, the Feis of Tara was held. This was a parliament called by the king, in which new laws were made and old ones revoked. Besides nobles and statesmen many harpers gathered there, sometimes a full thousand, and in the evening when the business of the day was over, they sang and made music in the banquet hall, gladdening all present as only minstrels can. For many years in that noble castle, harps made glorious melody, until in the year 560 sad things came to pass. The Feis was held no more, and never again did the harp sound in the halls of Tara. But still the Irish love it, and in every castle the minstrel has an honored place. He sits at the banquet hall, has the confidence of his lord, and is free to go wherever he chooses."

"Where did the Irish get the harp, mother?" the prince interrupted. "Did it go to them from Israel and Egypt?"

The queen shook her head.

"Probably so, but no one knows. The harp of Ireland is not like the old eastern one, and some think they had it always, because when St. Patrick went to the island four hundred years ago, he found it there. From Ireland it was taken to Wales, where it is honored so highly that only those of rank are permitted to play upon it. In fact, in that country ability to play the harp is what marks the difference between bond and freeman, and I once heard of a slave who succeeded in passing himself as a freeman until he was asked to play on the harp. He could not strike a chord and they knew him to be an impostor, because no gentleman in Wales is without this accomplishment. From Wales it traveled southward as the minstrels came, and so we of England know it."

A wonderful smile went over the prince's face.

"And perhaps but for that strolling harper there might be no free England now!" he exclaimed.

"Perhaps not," the queen replied. "So remember the story and learn to play well, for the harp has served England nobly."

Then the prince went out of the hall to have his first lesson. And we know he heeded his mother's advice, and became a diligent pupil, for history tells us that Edward the Joyous, who grew to be Edward the King, was a skillful harpist, as befitted a son of Alfred the Great.

Queen Ethelswitha did not tell all of the harp story, because much of it happened after her day. As years passed and there came that period of brightness known as The Revival of Learning there was no castle in the British Isles without its harpist, and he was often mightier than a monarch. He made melody for peasant dances and melody for the great. He sang to boys stories of brave men too, and many of the noblest deeds of days gone by were inspired by the harp. Then, as the customs of chivalry died out and knights did not ride in tourney any more, the castle harper became a personage of the past. Modern music, covering several octaves, arose. The harp, covering but one, could not cope with it, and it seemed as if the instrument that had meant so much to humanity would fall into disuse. But still the people loved it, and Hochbrucker, a Tyrolean, saved it to the world. He worked and experimented through discouragement and disappointment that would have baffled a less courageous man, and after several years of painstaking, persistent effort, succeeded in improving it so music covering three octaves could be played on it. Then Erard, a Frenchman, improved it still more, until we have, today, a perfect instrument.

After a while someone thought of turning it on its back and adding a keyboard, and then what do you suppose it became? A piano. So you see, the harp of antiquity has become not only the matchless harp of today, but the piano all the world loves, an instrument that at the touch of a master turns into a living thing, almost a creature with a heart and soul. And how can it be otherwise since so much breathes through its strings; the gratitude of knights it inspired to greatness, of people of every land and every clime for whom it made life more delightful, the harp that once saved England, the harp King Alfred played!

PHONOGRAPH RECORDS
OF THESE STUDIES AND MELODIES
AID THE STUDENT TO PLAY THE HARP

It is far easier for the student to play the various exercises correctly if he is able to hear them interpreted. For this reason, the author, Melville Clark, has recorded many of the exercises used in this course. By listening to the record and at the same time studying the various exercises, the student should progress far more rapidly if he has no teacher than would ordinarily be the case. The method of dampening, trilling, harmonics, etc. etc., are more easily explained through the ear than the eye. It is most advantageous to the student to have this recording.



(If you desire one of these helpful records just write to Recording Studio, Clark Music Co., 416 Salina St., Syracuse, N.Y. as follows:-Please send me the Record of exercises contained in your Book "How to play the Harp." I will pay the Postman \$1.50 and postage when delivered.)

